

Cathedral Age



ROMAN
1942



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Cover Photo—St. Francis of Assisi, bronze statue in the Bishop's Garden by Mary Aldrich Fraser, presented by the sculptor to the Cathedral, July, 1942

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Notes from the Editor's Desk

THE NEW NATIONAL CHAIRMAN of the Women's Committees of NCA, Mrs. Allan Forbes, was in Washington several weeks ago to appear, along with Bishop Freeman and Senator Pepper, in a new scene for the sound, color movie, "The Building of a Cathedral." Her part, for which she tells us a speech expert coached her (and we can add that he did a very good job, having excellent material to work with), was to urge people who see the movie to join the National Cathedral Association. It's a subject about which she, and all of us at the Cathedral, feel very deeply, for NCA, as you know, has set a goal to double its membership by mid-1943.

Her words were so pertinent that we asked Mrs. Forbes to repeat for the readers of THE CATHEDRAL AGE her thoughts on why the efforts to build and maintain Washington Cathedral must be intensified in order that the Cathedral may better serve the war workers of the Capital. We are happy to introduce Mrs. Forbes to you in this issue on page 9.

+ + +

WHEN WE ASKED Dean Austin Pardue of St. Paul's Cathedral in Buffalo for information about his radio program (page 14), he also gave us some interesting facts about the Cathedral which we have pictured along with the article. Here they are:

St. Paul's Church was organized in Buffalo in 1817 and became a cathedral by the designation of the Rt. Rev. A. Cleveland Cox in 1866. At the time it was founded as a church there were only a hundred houses in Buffalo, the city just then getting a slow start repopulating itself after being burned by the British in 1813. Land, and a small sum of money for the building were contributed by the Holland Land Company, following the custom of the company to grant 100 acres of land to the first church in any new territory.

The first Roman Catholic mass in Buffalo was celebrated in St. Paul's Church in 1821, and the corner-stone of a Jewish community was blessed on St. Paul's communion table in 1825. When the original wooden building was replaced by the stone structure in 1849, the former was removed to another part of town and sold to St. Peter's German Evangelical Church. When the church was destroyed by fire in 1888, the Rabbi of the Temple Beth Zion offered his church to the St. Paul's congregation, and at the first Episcopal service held in the Temple the Rev. Dr. Brown of St. Paul's spoke of the singular coincidence of the words of the Gospel, "They shall put you out of the synagogues," and commented with a feeling of thankfulness that the days when those words were literally true had passed away forever and in their place had come a time in which disparity of religious views did not interfere with brotherly sympathy and help in troubled times.

In the present Cathedral, which has a tremendous spire reaching 258 feet into the sky, a set of twenty bells is hung in

the tower loft. Chimes are played every day at noon, and on Sundays and holidays. Since 1857 St. Paul's has had an association "to secure the regular and skillful ringing of the bells of St. Paul's."

+ + +

ELEVEN MEN have gone from the staff of Washington Cathedral into the service of their country. They are the living personification of the Cathedral in War Time, about which we tell you on page 13. Behind them they have left an institution



determined to play its part in the role of a "spiritual powerhouse" to better honor its sons who are on the fighting fronts of all the world.

THE CATHEDRAL AGE, and the staff of Washington Cathedral, salute: William Boxall (groundsman), Paul Callaway (organist and choirmaster), Upton Linthicum Curtis (truck driver), R. Wayne Dirksen (assistant organist), Robert S. Dunlop (stock clerk), Willis L. Hasty, Jr. (auditor), Lewis Reynolds (janitor) and Fred Van Vranken (verger) of the United States Army; the Rev. (now Chaplain) Merritt F. Williams (canon), of the United States Navy; Howard Trevillian (draftsman) of the Coast Guard; and William Briggs (verger), of the Merchant Marine.

+ + +

THE WAR HAS TAKEN the former associate editor of THE CATHEDRAL AGE, Frances Shippen, to Georgia, and another of our writers, Mary D. Clifton, has resigned from the staff to become resident manager of the Washington Arts Club. Both, however, have kept their farewell promises to continue writing for THE CATHEDRAL AGE, and you will find contributions from both of them in this issue, a story on an interesting Georgia Church on page 19 from Mrs. Shippen, and the continuation of Mrs. Clifton's Herb Corner series on page 26. The latter is one of the most popular features of THE AGE. After each issue, the Cottage Herb Shop tells us,

orders pour in for the herbs described. If you have missed any of the articles, we will be glad to send you back copies, or the Cottage will furnish a list of the dried herbs, mixtures and plants available. All profits from the Herb Cottage are devoted to the religious and missionary work of Washington Cathedral.

+ + +

THE REV. MICHAEL COLEMAN, who spoke from Washington Cathedral on the June 21 international broadcast which brought the voice of the new Archbishop of Canterbury to this country (see page 36), was vicar of one of the oldest churches in London once . . . before Nazi bombs blew it into an unrecognizable mass of dust and rubble. His church was All Hallows by the Tower in the oldest part of London, known today as The City. Alfred the Great worshiped there in the ninth century. William the Conqueror had the ten main pillars of the Church built. The heart of Richard Coeur de Lion rested there for 150 years. William Penn was born in its rectory, and Samuel Pepys had an office in its tower. Our own John Quincy Adams, sixth President of the United States, was married in All Hallows to a parishioner by the name of Louisa Johnson in 1797.

Michael Coleman and his parishioners were proud of their church and its priceless historical associations. The church is now gone. But it lives, in the words of Michael Coleman, "in the air raid shelters, in the bomb-pocked streets of London and in the hearts of our people."

(Continued on page 44)

The Cottage Herb Garden

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MEDIAEVAL CHOIR

*In this woodcut from the title page of *Practica musicae* by Franchino Gaffurio (1512), the choir of men and boys is shown singing from a typical mediaeval choirbook, mounted on a lectern in the center of the choir.*

An Inherent Part of
Cathedral Life is Reviewed
By a Well-known Musicologist

Cathedral Music

By LEONARD ELLINWOOD

Assistant, Division of Music, Library of Congress

WORSHIP through song is as old as worship itself. Throughout the ages it has been closely interwoven with the development of the words of the liturgy which it enhances. Long before art and architecture found expression in mediæval cathedrals, music had been cultivated at various episcopal centers, and this tradition of leadership in church music has continued as an inherent function of cathedral life down to the present time.

In varying degrees, the musical establishments of ancient and mediæval cathedrals set a standard of performance which served as a goal toward which the parish choirs and various private establishments strived, and until the mid-nineteenth century, developments in cathedral music also led the world of secular music. Today, with the resurgence of the cathedral-building spirit, the church musician is again taking his rightful place among the prominent musicians of the age.

GROWTH OF THE CHOIR SCHOOL

A *schola cantorum*, or choir school, was established at Rome long before the organization of the liturgy by St. Gregory the Great in the sixth century. St. Augustine also established such a school at Kent in 597. These schools, with similar strong schools in several of the monastic centers such as St. Gall in Switzerland and Cluny in France, were effective throughout the Middle Ages in the development and propagation of the plain-song of the mediæval church. Singers trained here were sent out to other episcopal and monastic centers to teach the melodies of the ritual (Gradual and Antiphonal) to local choirs. With the rise of polyphonic music during the twelfth century, the Cathedral of Notre Dame at Paris assumed a leadership which it held for nearly two centuries. This occurred coincidentally with the erection of the present cathedral building and was accomplished through the work of such famous choirmasters as Leonin and Perotin. During the fifteenth century, the work of Dufay and Obrecht brought the cathedral at Cambrai into prominence, and by the sixteenth century, musical

developments were such that many centers thrived throughout Europe. The most notable of these, perhaps, was the papal choir at Rome under Palestrina.

This sketch cannot go into the details of the history of the many famous English choirs. The oldest in existence today is that of St. Paul's Cathedral, which dates back to the time of Edward the Confessor. Their mediæval glory is attested by the Old Hall and the Worcester Cathedral manuscripts, the two most famous English manuscript collections of mediæval music. The Tudor church musicians were also the Elizabethan madrigalists and wrote some of their finest compositions for the English church. Tallis, Byrd, Purcell, Blow, Croft, Boyce, Wesley, Stainer, Stanford, to mention but a few leaders, have maintained a high standard down to the present generation. *English Cathedral Music* by Fellowes traces this history in detail. The pity is that so much of this great music can be but seldom heard in this country.

In America, much of the attention of church musicians has been necessarily devoted to parish church music rather than the more pretentious cathedral music. Since the turn of the twentieth century, however, men such as Parker, Noble, Willan, Williams, and Sowerby have made outstanding contributions to the music composed for cathedral services. Choir establishments in this country are also beginning to show results, so that America is now entering into full participation in this cathedral music tradition.

LONG AND DILIGENT TRAINING

Great choirs cannot be developed in a matter of months or even a short number of years. They require a long continued and high standard of training, with no sudden turnover of personnel. Only thus can the choir-master's efforts pass beyond a struggle for mere note reading toward an expression of the full spiritual beauties of word and melody.

The basis of the cathedral choir has always been the boy chorister and the choir school. Boys were secured

by various means, both foul and fair, forcible abduction by press-gangs being a not uncommon practice down to the nineteenth century. Frequently the choir school was also the orphanage. For centuries these schools, drilling for hours each day in the year, furnished training for musicians not merely in singing but in all branches of the art. They were, in fact, the conservatories of the times. Composers living as recently as Haydn and Schubert received their training there—Haydn was a chorister of St. Stephen's in Vienna, Schubert of the Austrian imperial chapel—while a man of the stature of J. S. Bach deemed it an honor to be the cantor of the choir school of St. Thomas' Church in Leipzig.

Tales of the life of these choir boys are most interesting, though their studies, or punishments at the hands of the vergers, were a far cry from those experienced by the modern singing boy. We are told by Terry in "Voodooism in Music and Other Essays" that

"Breakfasts for . . . a meas (table) of childer, iij loifs of houshold breid, a gallon dimid of bere, and a pece of salt-fische."

One of the most colorful traditions connected with the boys was the annual celebration of the Feast of the Holy Innocents at Christmastide, when it was customary for the boys to appropriate the functions of the clergy, even to the extent of electing a boy bishop for the day. The duties of the boys were not limited to singing from two to six services daily; they frequently read the first lesson and served at the altar. Others were thurifers and crucifers. During the sixteenth century their use on the secular theatrical stage led to many abuses.*

Supplementing the boys were the male choristers, nearly always former boy singers who continued in the service of the cathedral after their voices changed. These men usually combined the work of chorister with other minor functions in the cathedral life, so that they were permanent members of the community; some even took minor orders in the church. Since the boys were almost

*Cf. Shakespeare's *Hamlet*, Act 2, Scene 2.



*A representation of Palestrina, first published in *Über Reinheit der Tonkunst* by Thibaut (1825).*

always kept on the soprano or treble parts, the men were divided into counter-tenors or altos, tenors and basses, all sections being divided into first and seconds for double choir and antiphonal effects.

The counter-tenor was, and still is, a high, light tenor voice, capable of covering the alto range. Since it is not common, the falsetto notes of the baritone voice have been frequently used as a substitute. The timbres of both types blend well and form an effective bridge between the boy trebles and the regular tenors. These singers should not be confused with the *castrati* or singing eunuchs who were much in vogue on the continent particularly in Italian choirs, but were never common in the English choir tradition.

Although the Canon Precentor has always been nominally in charge of the cathedral music, in practice he has appointed a competent choirmaster. In recent centuries, with the rise of the great organs for use in divine worship, the latter has also been the organist, although during the years that the organ could assist but little, save in giving the pitch or supporting a weak part, it was played by each of the men in turn or by an assistant choir master. Additional support of the voices has also been given by various other instruments played by musicians in the galleries above the choir.

ONE MANUSCRIPT SUFFICED

During the centuries prior to the advent of printed music late in the sixteenth century, the choristers stood together while singing and read from a single large volume mounted on a lectern in the center of the choir and facing the altar. Their stalls have usually been as today, in front of the clergy stalls on both sides of the choir. In some cathedrals, particularly on the continent, choirs have sung from the west gallery, a custom long practiced in the English parish churches.

Like the cathedrals which they served, choirs have gradually acquired endowments through the ages, enabling them to achieve higher standards through im-

(Continued on page 39)

The Oldest Cathedral on
The North American Continent

THE CATHEDRAL OF CUERNAVACA



When Cortes came upon the warm, green beauty of the Cuernavaca valley, he ordered a stone cross to be erected as a shrine, later returning to build the cathedral pictured above.

WHILE Mexican tourist bureaus may acclaim the air and sunshine of the mountain resort city of Cuernavaca to be unrivaled by that of any resort in the world, archeologists are concerned with the beneficent climate of this "Sun Child of the Sierras" for another reason: It has been responsible to a great extent for the preservation of the Cathedral of Cuernavaca which has stood for more than four hundred years to become the oldest Cathedral on the continent of North America.

Cuernavaca stands 4,500 feet above sea level, yet its climate is as genial as that of regions much lower, for the city is situated in a valley with a southern exposure, ringed on the north by high mountain barriers which keep out the frost and admit the blazing sunshine for which the valley is noted.

Thus, while other cathedrals and churches built at much later dates have crumpled under the strain of



The Cathedral Age

time and the elements, the battlemented walls of the Cathedral of Cuernavaca have stood through the centuries as a mute witness to the days that have followed the Conquest of Mexico.

SUMMER HOME OF NOTABLES

These began when a group of Franciscan brothers started construction on the church as a place of worship for the Conquerer, Hernando Cortes, in 1529. They have included the days of the second Empire when Maximilian and Carlotta held court in Cuernavaca, their summer capital; the years when Dwight Morrow, as United States Ambassador to Mexico, made Cuernavaca his summer home and became interested in reviving the resort facilities of the city; and the turbulent days some weeks ago when scores of vacationists in this city "where the importance of doing nothing becomes apparent" first heard the news of Mexico's entry into this second world war on the side of the Allies.

Yet, although her Cathedral dates only from the time of the Conquest, the valley of Cuernavaca was inhabited long before. The Aztecs recognized its beneficent climate and also its strategic position as a fortress protected on three sides by mountain ranges. An Aztec garrison was quartered within the walls of the city, and the siege laid to Cuernavaca in 1521 became one of the most merciless of the Conquest. Its final capture so pleased Charles V of Spain that he included the whole of the valley in the thirty cities granted the Conquerer as a reward. These lands remained for many years a part of the estates of Cortes who brought them into cultivation and here introduced the first sugar cane to the North American continent. It was on these lands that the Cathedral was begun, not as a cathedral but probably as a private church for the use of the conquerer.

VIEW FROM A DISTANCE

There are many cathedrals in Mexico that surpass Cuernavaca in beauty. Many are more imposing structures than this ancient building with its low, massive dome and immense flying buttresses reminding one more of the fortress the Aztecs must have built than of a place of worship. Yet few are more impressive or historically interesting, for here is one of the few remaining churches in which Cortes worshiped in person. Here one will find, as a part of the structure, ancient timbers believed to have been removed from one of the Spanish galleons that brought the conquering Franciscans to the

new world. Here one can picture the monks carefully tending their imported olive trees, or Spanish dons in red velvet jackets kneeling before its confessionals.

The most picturesque view of the Cathedral today is that seen from a distance across the red tiled roofs of the city which, in the brilliant sunlight, mingle in a profusion of color with the pastels of adobe walls, the magenta of bougainvillia and lavender of wisteria. Standing on the lower edge of the city, the Cathedral from this view appears to be surrounded by smaller churches many of which boast of walls and towers as old as those of the mother church and of gardens that add their own blossoms to the riot of color in this semi-tropical valley.

TWO-FOLD PURPOSE OF CONQUEST

Yet, a near view of the Cathedral is no less impressive. The building is grim in appearance, for little has been done to exterior walls since they were first raised. Its gardens, once noted for their olive trees, now boast only lush tropical foliage, a military monument and part of an old monastery. Yet, the ancient structure with its overgrown garden wall and tower, which once contained a clock that ran for three hundred years, its solid construction and mellow, moss covered stones stands as a sturdy reminder that the Spaniards came to conquer the New World not alone for their king but also for their God—that early after conquering a new territory, they set about to build a monument to God and convert the natives to their beliefs.

Structurally the Cathedral follows the cruciform design, notable in this case for the enormous length of the nave. It is in the interior of the nave that one will find some of the most interesting architectural features of the structure. For instance, there are no nave aisles, but instead the floor is paved to represent aisles with a line of crude, sun-baked red bricks running down the center. This is flanked on either side by hand-hewn boards secured to the beams by hand-wrought nails, some with ornamented heads. Here one will find, also, huge carved doors swinging on pivots, into which are set "needle eye" smaller doors reminiscent of oriental design and reminding one of the early trade between Spain and the Orient and the influence of the latter upon the art and architecture of the former. Here, too, one will find life-sized statues and ancient confessionals, mediaeval treasures intermingled with some bizarre modern articles in gold and white obviously added with no thought of maintaining the antiquity of the place. Here,

(Continued on page 41)



Mrs. Allan Forbes

A Message From

N.C.A.'s. New National Chairman

IT is indeed a privilege to be allowed to send a message to you through the pages of *THE CATHEDRAL AGE*.

The spiritual forces of mankind are now at stake. A challenge has been flung throughout the world, not alone to those on the battlefields, but also to us, on the home front. Those good things which we once took for granted are now challenged.

We wonder at times if they will survive. We believe that God has assigned to Christians an almost overwhelming responsibility.

Are we going to accept this responsibility? That is the question which faces each one of us. No doubt one will ask what role the Washington Cathedral shall play in the present day world. In answer to the Regents, Chairmen and Committee members of the National Cathedral Association, we are attempting to protect and perpetuate in Washington Cathedral those ideals which are now being defiled and destroyed throughout the world and for which our forces are fighting and giving their lives. Let us, therefore, dedicate ourselves and our efforts to-

wards enrolling 10,000 new members throughout the more than 30 States in which we are organized.

We have pledged ourselves to give the Bishop of Washington all possible help in solving his ever present problem of balancing the Cathedral budget. We feel that Bishop Freeman must be relieved of financial worry in order that he can give all his strength to the spiritual work for which the Cathedral exists.

In time of war, people are even more ready than in peace time to recognize their final dependence upon Almighty God.

Therefore, let us look into the future with eyes undimmed, realizing that this is a spiritual crisis through which we are passing.

The Chinese characters symbolizing crisis are: Danger and Opportunity. Danger for us lest we weaken in our faith. Opportunity "to build and maintain for the Glory of God this great spiritual power house in the Nation's Capital."

JOSEPHINE FORBES.

Ties Linking Washington Cathedral
with the Mother Church of
England Are Reviewed

Canterbury Survives Bombing

By ELISABETH ELLICOTT POE

CANTERBURY Cathedral has escaped the full force of German air raids. Although the library, with its ancient literary treasures, has been wrecked, there is no irreparable damage to the ancient edifice itself.

The bombing of Canterbury late in June brought to mind anew the many ties that bind the Cathedral in Our Nation's Capital to the Mother Church of England, for Washington Cathedral and Canterbury Cathedral have been linked not only spiritually but also with physical ties since early in the history of this American church.

In September, 1904, after the visit to Washington Cathedral of the then Archbishop of Canterbury, the Most Rev. Randall T. Davidson, word came to the Bishop of Washington that the Archbishop and the Dean and Chapter of Canterbury were sending stones from that historic shrine in memory of Stephen Langton, one of the signers of the Magna Carta at Runnymede. The Canterbury Pulpit fashioned of those stones, stands today in Washington Cathedral as a witness to the continuity of the Church.

Some years later, another tie was to bind these two great churches when, after the death of Bishop Satterlee, the first Bishop of Washington, the late W. Douglas Caröe, resident architect of Canterbury was commissioned to design an alabaster tomb. When completed it was pronounced an artistic masterpiece and today rests in the ambulatory of Bethlehem Chapel, itself a memorial to Bishop Satterlee.

Mr. Caröe also was the designer of the tomb of the late Right Reverend Alfred Harding, Second Bishop of Washington, which rests in the Norman Chapel of the Resurrection in Washington Cathedral, a memorial to Bishop Harding. The tomb is a fine ex-

ample of early Gothic design and was cut from a magnificent piece of limestone by the English sculptor, N. Hitch of London.

And, finally, in the recent overseas broadcast from Washington Cathedral, which also brought to this country the voice of the new Archbishop of Canterbury, a new spiritual tie between the two cathedrals was evidenced.

Gazing upon the Canterbury Pulpit, with its bas-reliefs depicting the story of the British effort to grant liberties to the English-speaking people, one must think of what those historic stones had witnessed in Canterbury Cathedral, erected on the site given more than 1,300 years ago by King Ethelbert to Saint Augustine.

Had stones vision they might have seen Lanfranc, St. Anselm, Saint Thomas à Becket, Stephen Langton, Cranmer, Matthew Parker and William Laud and those later Fathers of the Church, E. W. Benson, Frederick Temple—father of the present Archbishop—Randall Davidson and Cosmo Gordon Lang to mention but a few.

It is amazing, when one realizes that in the June raid

270 incendiary bombs were dropped on Canterbury Cathedral, that more damage was not done. Some of these bombs fell on the Cathedral roof but brave fire fighters put them out.

Several high explosive shells fell within a hundred yards of the Cathedral. One of them destroyed the valuable Cathedral Library; others leveled eight buildings in the Cathedral precincts, including the King's School, said to be the oldest public school in England.

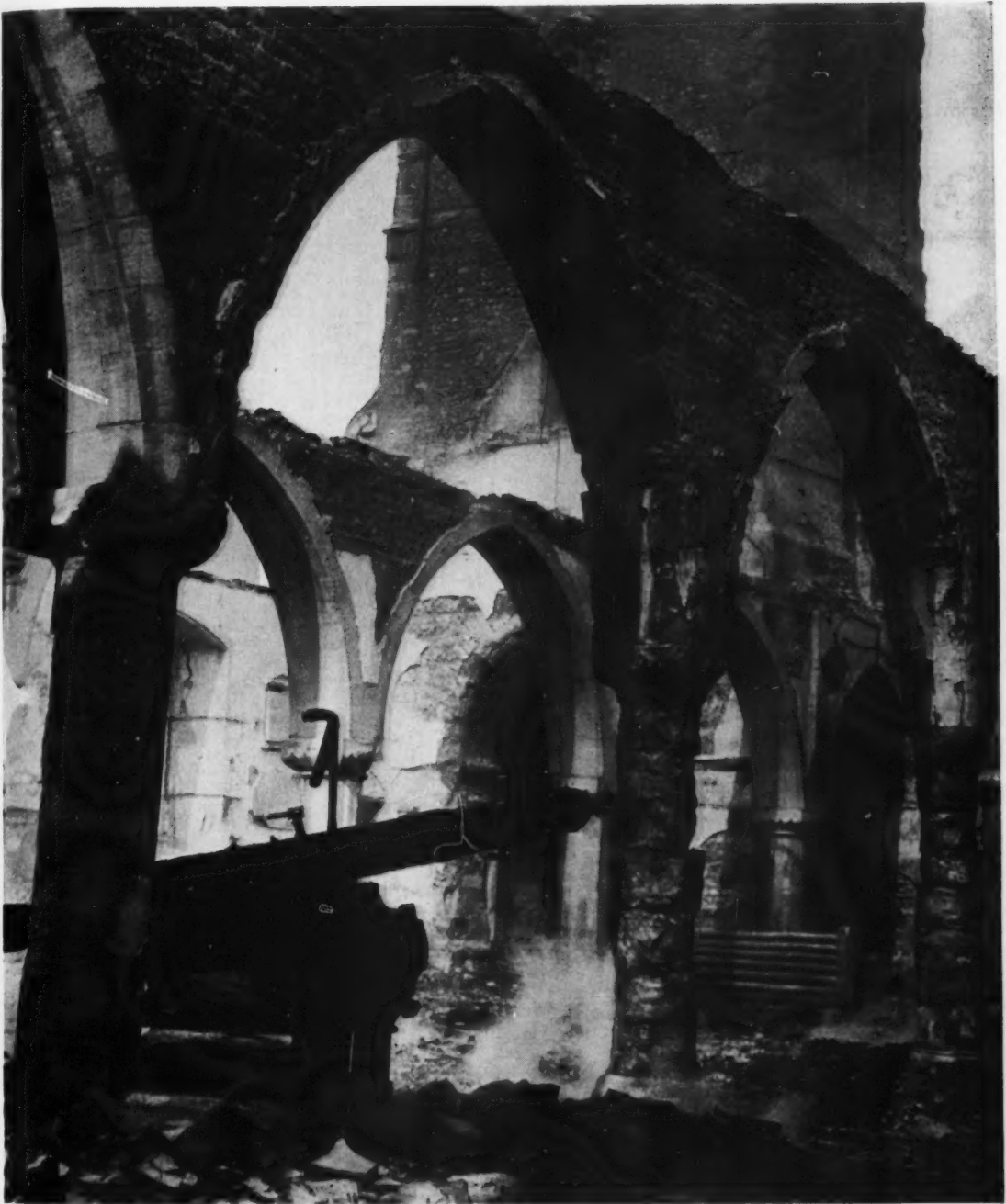
Fortunately St. Augustine's Chair, one of the real treasures of the Cathedral, which was brought out of its safe refuge for the enthronement of the Archbishop of Canterbury a few weeks before, was not injured.

Priceless manuscripts, treasured



Historic stones from Canterbury form the pulpit in Washington Cathedral

Autumn, 1942



German bombs that failed to destroy Canterbury Cathedral left St. George's Church a few blocks away in ruins, her graceful arches and ancient pillars still standing in defiance of the raiders.

The Cathedral Age

in the Library, also had been put away before the raids.

Hundreds of windows were blown out in the Cathedral but most of its ancient glass had been removed for safe-keeping at the opening of the War. A few cracks were made in the Cathedral fabric by the force of the blasts. The Bishop's Palace itself was unhurt.

Foremost among the fire fighters were the Archbishop of Canterbury and Lady Temple, who were in residence at the Palace when the raid came. Clad in pajamas, dressing gown and a tin helmet, ready to do his part, the Archbishop insisted on making a tour of the precincts while his wife took her turn at a stirrup pump.

Another hero of the air raid was the Dean of Canterbury, the Very Reverend Dr. Hewlett Johnson, who rendered practical assistance in putting out the incendiary bombs. Early next morning he toured the city to see the damage at first hand.

Paying tribute to the splendid behaviour of the people Dr. Johnson said: "This raid has in no way affected the morale of the people of Canterbury. It only makes us want to hit back harder. There has been no grousing among the people. They were great."

Among buildings in Canterbury itself, wiped out by the raid, were two Churches, a newspaper office, several large drapery, furniture and other stores, two banks, four schools, a large garage and a nursery. Scores of houses were destroyed by bombs or burned out by fire. The Kent War Memorial, near the Cathedral, was wrecked.

After the raid Archbishop Temple and his wife would not leave the city for the comparative safety of Lambeth Palace in London but remained in the Archbishop's Palace in Canterbury.

Writing to the *London Times*, the Archbishop, Lord Lang of Lambeth, the Mayor and the Dean of Canterbury signed their names to a message after a special service of rededication, which read in part:

"The Cathedral has suffered damage though not beyond repair; but with the sunlight streaming through its glassless windows it was more beautiful than ever. We feel that here is a parable of what the war may mean.

"We speak of Canterbury, which is itself a national treasure, indeed a treasure to all men; but we think of the nation and indeed of the civilised world."



Bishop Harding's tomb in the Chapel of the Resurrection

Washington Cathedral
Meets the Challenge of War

The Cathedral in Wartime

One of the many groups that came to worship at evening services on the North Porch during the summer months. Below, the brass quartet accompanies the congregation in the singing of familiar hymns.



Peace Cross. Beginning at seven thirty they attracted many neighborhood people and war workers unable to attend regular services.

EVENING TOURS

Daylight saving time (war time) in effect in Washington afforded an opportunity for evening tours of the Cathedral by daylight during July and August. These tours were announced first for July only as Neighborhood Tours and a letter over the signature of the Bishop of Washington went to some 3,000 residents of the Cleveland Park-Cathedral Heights section of the city inviting them to visit the Cathedral on Tuesday and Thursday evenings. The response was so marked that the invitation was made city-wide for August and a half hour of organ music added to the evening program. During the two months, despite several stormy evenings, the total of visitors for the tours was well over the thousand mark.

AIR RAID POST

As a contribution to Civilian Defense, and in line with Cathedral tradition in serving the community in which

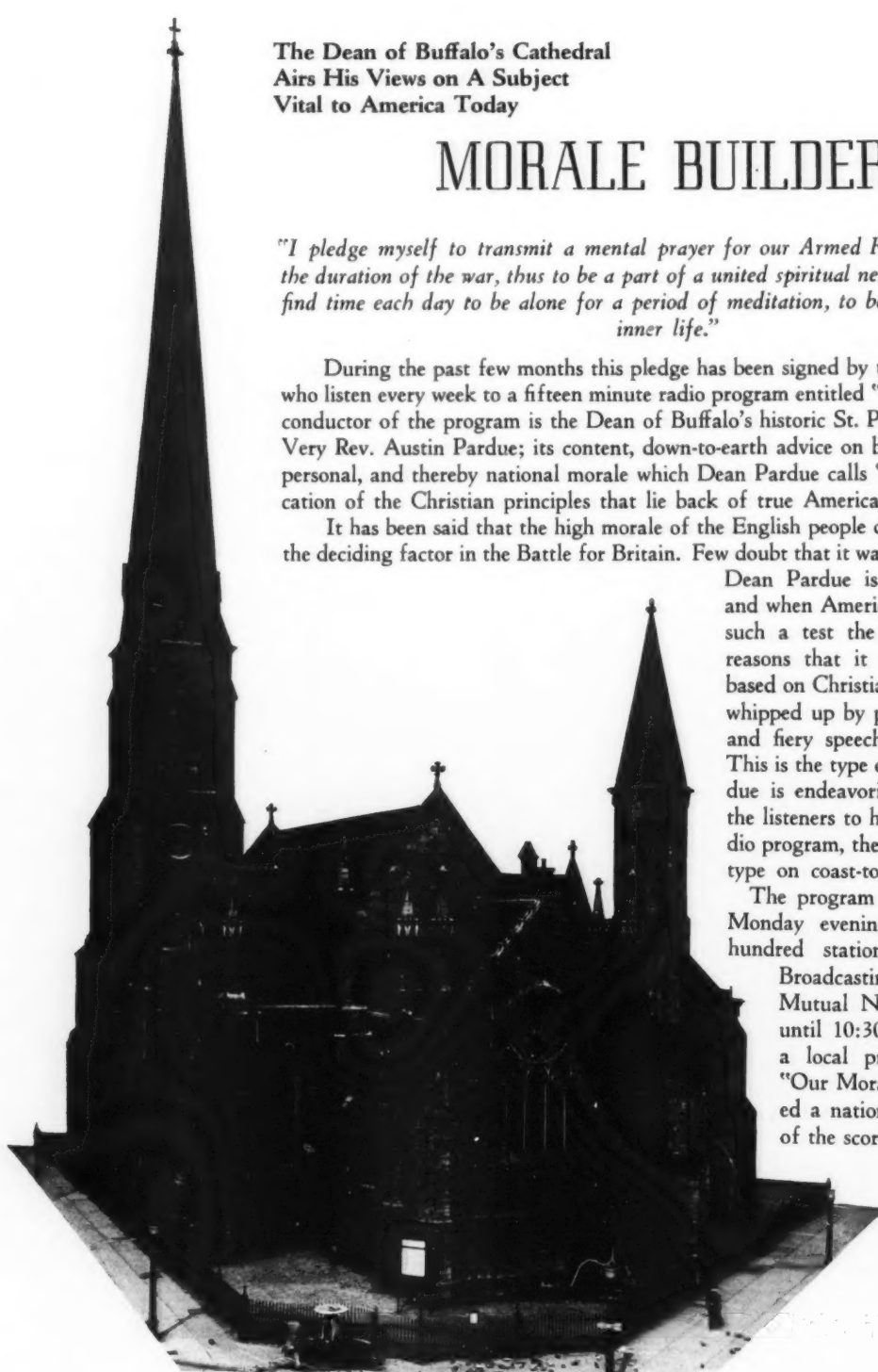
(Continued on page 32)

THE three fold cause of Worship, Preaching and Service for which Washington Cathedral stands is being exemplified in wartime today in the Nation's Capital as the life of the Cathedral is intensified and its normal activities are increased in every direction.

In the field of Worship additional services are constantly being added to the regular three daily and four Sunday services. A special Youth Service linking the Cathedral by radio with a similar service in Westminster was a notable example. Other special services with emphasis upon the Preaching mission have been reported earlier in these columns.

OUTDOOR SERVICES

The singing of familiar hymns by the congregation led by a brass quartet have featured the revived outdoor services held during July and August on the Women's Porch of the Cathedral. These services were patterned after an earlier series held some years ago near the



The Dean of Buffalo's Cathedral
Airs His Views on A Subject
Vital to America Today

MORALE BUILDER

"I pledge myself to transmit a mental prayer for our Armed Forces every day for the duration of the war, thus to be a part of a united spiritual network. I will try to find time each day to be alone for a period of meditation, to better order my own inner life."

During the past few months this pledge has been signed by thousands of people who listen every week to a fifteen minute radio program entitled "Our Morale." The conductor of the program is the Dean of Buffalo's historic St. Paul's Cathedral, the Very Rev. Austin Pardue; its content, down-to-earth advice on building the type of personal, and thereby national morale which Dean Pardue calls "the practical application of the Christian principles that lie back of true American liberty."

It has been said that the high morale of the English people during the Blitz was the deciding factor in the Battle for Britain. Few doubt that it was the type of morale

Dean Pardue is talking about. If and when American morale is put to such a test the Buffalo clergyman reasons that it will be the morale based on Christianity more than that whipped up by parades, brass bands and fiery speeches, that stands up. This is the type of morale Dean Pardue is endeavoring to build among the listeners to his fifteen minute radio program, the only program of its type on coast-to-coast network.

The program may be heard each Monday evening over nearly two hundred stations of the Buffalo

Broadcasting System and the Mutual Network from 10:15 until 10:30, EWT. Begun as a local program in Buffalo, "Our Morale" was soon granted a national hook-up because of the scores of favorable comments which revealed the real need for such a program. Since its network debut audiences have grown in every part of the country.

Listeners are

Historic St. Paul's Cathedral in Buffalo

urged to take the pledge quoted above and thereby become members of the program's "Legion of Silence." This organization gets its name from a feature of the program unique to radio, a fifteen second period of silent prayer in which the radio audience joins with the clergyman in the studio in rededication to Christian principles. The Legion of Silence is joined by writing Dean Pardue and requesting membership. The return card sent to those who request membership contains not only the pledge but the following short prayer: "O God, be with our Armed Forces wherever they may be this day. Make them aware of Thy presence, dwelling in their hearts and minds. Give them wisdom, strength and undaunted courage. Especially remember (the name of a particular person). This we ask through Him who transcends all limits of space and time and makes us as one through Jesus Christ, Our Lord, Amen."

To date there are members of the Legion of Silence in every state of the Union.

The listener will find little sermonizing on this program for which Dean Pardue donates his time and St. Paul's pays expenses of pledge cards and clerical work. Rather do the words of the announcer who precedes Dean Pardue on the air—"The Mutual Network invites you to visit with Dean Pardue"—describe the program more accurately. For Dean Pardue's narrative is more of a verbal essay than a sermon, based on the realization that the life of the American today is no longer average or casual, in that war is making special demands on us for courage and control, for self discipline and strength.

"War demands discipline, and discipline is the foundation of morale," Dean Pardue said in one of his early broadcasts. But the discipline he advocates is not that which has led to the regimentation of whole populations in the Axis countries.

"We have started this war at a decided disadvantage," he said. "The Nazis and Japanese are disciplined people. True, their discipline is not of the highest order because it is hewn out of unrelenting regimentation and cruel chastisement. From babyhood, they are fed a pre-

digested psychologically tested bill of fare that gives them a fanatical belief in the divinity of the state and an unhealthy conviction about the iniquity of individual freedom. They grow into cleverly trained mechanized lumps of humanity who perform with the precision of tanks and think according to the blue prints of Herr Goebbels and Mr. Matsuoko. They are stuffed with lies and crammed with prejudices; nevertheless, they are disciplined people. America must toughen up in body, mind and spirit. If we attain discipline in America it will be of a far superior order, for it will come as a result of our own free will. The Axis grinds men into uniform human blocks, but true Christian democracy builds them into free, controlled individuals."

Characteristic of Dean Pardue's broadcasts is the fact that he speaks in a language that on the one hand is dramatic—for he is a born raconteur and injects personal experiences into most of his broadcasts to bring home his point — and on the other clear enough to be understood by his every listener. The following excerpt from a broadcast entitled "Facing Your Fears" is an example of the type of advice that may be heard from Dean Pardue's lips on any one of his Monday evening broadcasts:

"Your morale can come up to concert pitch if you understand and use the benefits of fear. Let us go to the roots of the problem. Most of us hate, despise and dread fear. But in reality it is a friend. Fear is good. Fear is a by-product of God's love in our souls. If, tonight, there is an air raid in your city, the noise of sirens will sweep from one end of the city to the other. Thousands will scurry to their shelters, to subways, to basements and to every port of protection. The flying defenders will hop into their planes and go aloft. The searchlights will sweep the skies, enemy planes will come dropping death and destruction all about you. Yet few will be killed, perhaps none. Why? Because the siren aroused your fear and your fear made you run for protection. So fear saved your life. Fear is a friend. In a crisis it taps you on the shoulder. If you pay little heed, it shakes you.



Dean Pardue at the Microphone

The Cathedral Age

If you altogether ignore fear, it puts you into a hospital bed because it wants to tell you to look out, to stop, to get ready. Fear is never the enemy unless you make it one.

"During the first World War, I was on a boat that was the flagship to a fleet of submarine chasers operating off the New Jersey coast. One of these vessels went out to sea for target practice. If I remember correctly, there was one gun forward and depth bombs aft. The gun crew was firing, one sailor working on the horizontal sight, another on the parallel sight, one opening the breech, one in charge of the ejected shell, and still a different man was loading. Something went wrong. A shell backfired and exploded in the breech. Instead of project-

ing itself toward the target, it came out the wrong end and killed most of the gun crew.

"Fear must have the right outlet, otherwise it may backfire. Acknowledge fear; look at it calmly. It deserves reason and warrants faith. . . ."

"Our Morale" is not Dean Pardue's first radio program. Several years ago he made his first radio appearance on a Sioux City, Iowa, station with a series of broadcasts based on the Lord's Prayer. These were later compiled and published under the title "Bold to Say" (Scribner's). The first twenty broadcasts of his present series have been issued by the same publisher under the title "Your Morale and How to Build It."

NEW YORK CATHEDRAL GUARDS CHAPEL ROYAL SILVER

Silver altar ornaments belonging to the Chapel Royal, Savoy, London, have been given into the custody of the Cathedral of St. John the Divine in New York for the duration of the war. This silver was brought to the United States as a part of the British exhibit at the New York World's Fair two years ago, but because of its



value and historic interest the risk of returning it to the Chapel Royal at present was deemed too great.

With the consent of King George VI and at the request of the Royal Victorian Order, the donor of the silver, it was placed in St. John's on Magna Carta Sunday with appropriate ceremonies.

In announcing the acceptance of the silver for safe-keeping, Cathedral authorities pointed out that it was appropriate that the silver be received when the Cathed-

ral was observing Magna Carta Sunday in that St. John's has an actual and visible link with the great charter underlying all English and American liberties. At the right (south) side of the Cathedral High Altar incorporated as the shaft of the Credence Table are three stones from the ruins of the ancient Abbey of Bury St. Edmunds, England, in which the Barons met on November 20, 1214, and swore before the altar to secure from King John the liberties which were embodied in Magna Carta. These relics are of Caen stone, and may be recognized by their gray color. They were given to the Cathedral in 1922, with the consent of the Abbey authorities, by the Marquis of Bristol through Dr. Raphael Constantian of New York. Near the shaft is the following inscription:

"The Adjoining Shaft Was Once a Part of the High Altar of the Abbey of Bury St. Edmunds, Upon Which, on November 20, 1214, the Barons Swore Fealty to Each Other in Wresting the Great Charter from King John. It is Placed Here as a Symbol of the Community of Political Tradition, Laws and Liberties, Which is the Inheritance of the English Speaking Commonwealths Throughout the World."

The Silver was officially delivered to the Cathedral by Sir Gerald Campbell, British Minister in Washington, and accepted by Bishop Manning, who presided at the service and ceremonies. It was displayed in the Cathedral under heavy police guard, and later with a Guard of Honor was borne in Procession from the Great Bronze Doors to the High Altar. After the delivery and acceptance of the Silver came a special ceremony at the Magna Carta Stone.

A Rediscovered Chapel
Gets Its First Ornamentation

The Windows of St. Dunstan's

ON the architect's plans for the South Transept of Washington Cathedral lies a section beneath the transept steps marked "storage space." And until a few months ago when air raid wardens checked the crypts for possible shelters, few people knew that it wasn't just "storage space"—that it was, in fact, a small crypt chapel.

Those who were aware of its presence knew the chapel as St. Dunstan's, a name given it by Canon William L. DeVries years ago, and St. Dunstan's it is today, a small crypt space about half the size of Bethlehem Chapel, without flooring or ornamentation but a perfect example of Anglo-Saxon and Norman architecture.

It is hoped that St. Dunstan's will be decorated in the near future to bring it into harmony with the other three crypt chapels in the Cathedral. A start was made in this direction during the summer when two stained glass windows—the smallest in the Cathedral—were installed in the chapel, one a lancet in the sanctuary and the other a rectangular window in the well of the circular stairway leading into the chapel from the exterior.

In comparison with the other stained glass windows in the Cathedral, St. Dunstan's are tiny. Each is only nine inches wide. The lancet measures three and a half feet in depth, the rectangular window two feet. Yet they are among the most perfect examples of the art of stained glass to be found today. The architect of the Cathedral, Philip Hubert Frohman, has said of the St. Dunstan windows:

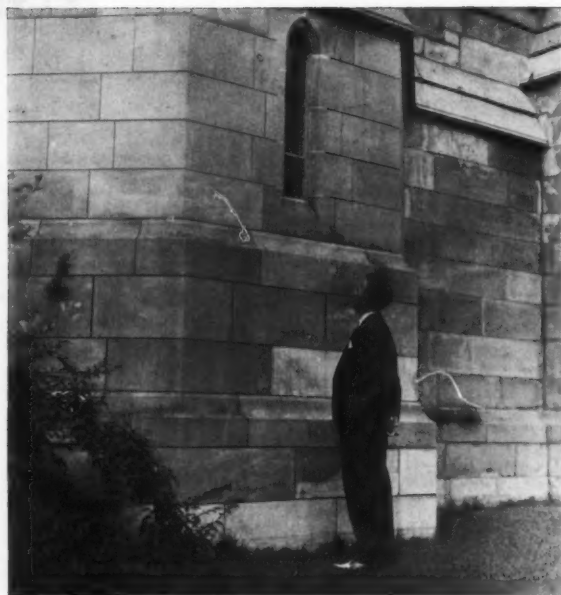


"They conform with my desire for windows that would have glass of a prismatic character with a combination of rich colors and sparkling silvers and golds, in which the clarity and purity of color would not be dulled by filming with paint, in which each piece of glass would be like a jewel or a precious stone that would not be colored screens to the light but appear as radiant sources of the rainbow-like and celestial quality of light."

Many artisans have spent a life-time working with stained glass before receiving such praise, but the maker of St. Dunstan's windows is relatively new to the art. He's not even a stained glass maker by profession, but a student, seventeen years old, who lives in Baltimore, Maryland—Rowan Keith LeCompte. Making stained glass is a hobby with him, a hobby in which he became interested on his first visit to Washington Cathedral only a few years ago.

THE CATHEDRAL AGE asked Rowan Keith LeCompte to give us the following story of St. Dunstan and the iconography of the windows in the chapel.

"Saint Dunstan, the great leader of Church and State in Anglo-Saxon England, was born near Glastonbury about the year 924. The son of noble parents, Dunstan was educated by Irish scholars who lived at Glastonbury Abbey, and, while yet in his teens, entered the Abbey as a monk. Before long, Dunstan had become a master of all arts and crafts that were practiced at the Abbey, and because of his accomplishments and great learning, was appointed Abbot of Glastonbury and,



A staff member inspects the lancet in the Sanctuary of St. Dunstan's chapel, one of the two smallest stained glass windows in the Cathedral.

later, Royal Treasurer.

"Dunstan enjoyed royal favor during the reigns of several of the Anglo-Saxon kings, often exerting great influence as a royal counselor; indeed, for a number of years he was the unofficial ruler of England. As time went on, Dunstan was made, successively, Bishop of Worcester, Bishop of London, and, finally, Archbishop of Canterbury, which position he filled until his death in 988.

"Dunstan was a man of great purity and goodness of life, and was so beloved and admired by the English people that he was canonized immediately after his death. As a churchman, he reformed and extended the Benedictine Order, raising the educational and moral standards for prospective priests.

"Celebrated as the patron saint of artists and craftsmen, he was also a skilled organist and harpist, and even built his own organs. He was a designer and worker in gold, silver and wrought iron, and later engaged in the casting of church bells, some of which were treasured for centuries.

"St. Dunstan loved children, and interested himself in seeing that they were kindly treated in school. In fact, oppressed school children prayed to him for deliverance from harsh teachers for many years after his death.

"In Washington Cathedral's Anglo-Saxon crypt chapel of St. Dunstan, the lancet window over the altar offered an opportunity to suggest, in rhythmic line and prismatic color, something of St. Dunstan's own happy radiance of spirit. The dominant figure of the Saint is shown robed as Archbishop of Canterbury; he holds a small pipe-organ and a pair of blacksmith's tongs, symbols, respectively, of his musical ability and his craftsmanship in metals.

"Three coats-of-arms, arranged above the main figure, represent St. Dunstan's three sees, Worcester, London and Canterbury.

SYMBOLIZING A LEGEND

"The predella, or medallion, in the lower part of the window was designed to symbolize the following legend, one of the most beautiful we have concerning St. Dunstan. One day, while reading the Scriptures in his cell at Glastonbury Abbey, Dunstan heard his harp sounding, although at the time he knew the instrument to be untouched by human hands. An angel stood before him, playing the hymn "Gaudent in Coelis" ("They Are Rejoicing in Heaven"), to the great delight of the holy man, who memorized the music and later taught it to his monks.

"The following small symbols arranged along the border of the window represent some of Saint Dunstan's numerous and varied activities:

"On the left: Trowel and builder's square—He encouraged the building of cathedrals and monasteries; Lyre—He experimented in poetry; Anvil and hammer—He worked as a craftsman in metals; Scales of Justice—He defended widows and orphans in the courts; Fasces—He assisted in the governing of the realm; Chi Rho—The monogram of Christ symbolizes Saint Dunstan's constant devotion to Our Lord, and to his own work as a Minister of the Church.

"On the right: Lamp of Knowledge—He promoted education; Abacus—He was skilled in mathematics and physics; Bells—He designed and cast church bells; Ships—He directed the building of an English navy for defense against Danish pirates; Book and Pen—He was an author and writer.

"The rectangular window in the stair well features St. Dunstan's coat-of-arms."

A magnificent new carved stone pulpit in Grace Cathedral, San Francisco, was dedicated recently in honor of the former bishop of California, the Rt. Rev. Edward Lambe Parsons.

In a Georgia Town Feverishly Expanding
with War Work, Church Records
Give Our Correspondent

A LOOK INTO THE PAST

By FRANCES SHIPPEN

WAR has come again to the little town of Marietta, Georgia. In 1864, it was General Sherman who fought the rebels there in the famous Battle of Kennesaw Mountain. Today, in sounding the clarion call of Mars Uncle Sam is transforming those same Civil War battlefields into one of the largest war industries in the country.

In the town's center stands picturesque Saint James' Episcopal Church, the oldest original Episcopal Church in the state of Georgia, except for a small wooden chapel in Clarkesville. Christ Church at Savannah and St. Paul's Church at Augusta both antedate Saint James' but during the years have been destroyed by fire and subsequently have been rebuilt.

This year marks the one-hundredth anniversary of St. James'.

In celebrating its centennial, the ivy-covered church speaks eloquently of the past days of Marietta—a thriving community when nearby Atlanta was known as Marthasville—its history vividly reflecting the crucial period of the Civil War.

Because of the efforts of the present rector, the Rev. Charles E. Wood, the church today boasts one of the most complete sets of historical records of any church in the country. From the yellowed pages of these records one reads accounts of St. James' rectors who have be-

come outstanding members of the Episcopate; and between the musty leaves are rare anecdotes of ecclesiastical humor, such as the story of the Rev. Samuel Benedict who defied General Sherman's army of occupation.

It was the Rector Benedict, grandfather of Mrs. John Moore Walker, wife of the present newly elected Bishop of Atlanta, who made perhaps the most lasting impression upon the members of St. James' Church. Mr. Benedict was called from a church in Connecticut, yet during the strife between the North and South, his sympathies were entirely with the latter.

When the firebell in the church belfry (the church bell had been donated to the Confederacy for ammunition) rang out General Sherman's arrival in Marietta, the rector stuck to his convictions. At services he persisted in reading the prayer

for the President of the Confederacy. This to Sherman was no less than treason. The church records recall that Mr. Benedict and his assistant "were interrogated as to their willingness to use the prayer for the President of the United States. On their refusal, they were forbidden to hold further services in the church and were arrested. . . ." Later, Mr. Benedict was banished to Canada.

The story further relates that when the services were



St. James' Church, Marietta, Georgia

continued by Mr. Benedict's successor, the congregation remained silent when the prayer for the President of the United States was offered. Whereupon, General Sherman ordered a squad of Federal troops to be present just long enough to answer "amen" to the prayer—and immediately leave the church.

And it was in St. James' Church that, some time after the war, an event took place which is still recalled in Marietta with mirth. A local belle was engaged to marry a Union soldier. The organist, a young lady with fiery Southern convictions, refused to play for the wedding. The situation was referred to the Bishop who informed the organist that it was her Christian duty to perform on that occasion. The adamant lady looked upon the Bishop's admonition as a command, and with a twinkle in her eye, made ready for the wedding.

THE ORGANIST REBELS

On the day of the event, she appeared at the church dressed in deep mourning, and as she proceeded to the organ her face bore an expression of deepest suffering. When the bride entered the church, one could scarcely recognize the mournful strains of Lohengrin which the organist had improvised as a funeral march.

An aura of antiquity surrounds St. James', and no elaborate furnishings decorate its interior. Parishioners point with pride to the simple marble tablets beneath the plain glass windows, tablets which carry the names of former members of the church, illustrious soldiers, statesmen and pioneers of Georgia's history. Sturdy oak and walnut altar furnishings, made by James R. Brumby, one of the town's first citizens, are still used, as is the organ which was quieted when Union soldiers turned the church into a hospital during their siege of Marietta.

The only jewels that glitter in the historic edifice are those inlaid in the chalice used for communion service. The ladies of the congregation gave their jewels for this small work of art. Among the rubies, sapphires, emeralds and other stones is a large diamond from the engagement ring of the aforementioned organist, which is set in the center of the chalice.

Within a few months, when the new war plant opens, Marietta again will gain the attention of the country. Several thousand war workers will descend upon its sleepy streets and uprooted battlefields. And St. James' Church, celebrating its one hundred years of existence in a town noted for its traditions and graceful living, will quietly go about making plans for the new life already enveloping the community.

The Very Reverend ZeBarney Thorne Phillips, D.D., LL.D., S.T.D.

It is difficult for the Bishop and Chapter of Washington Cathedral, at this its first meeting after the sudden death of the Very Reverend ZeBarney Thorne Phillips, D.D., LL.D., S.T.D., Dean of Washington Cathedral, adequately to express their sense of loss. Taken ill at the previous meeting of the Chapter, with no suspicion during his brief days of illness that it would have a fatal ending, the Dean continued, in meetings with several members of the Chapter, to plan for the work of the Cathedral and of the College of Preachers. These last testimonials of the Dean's concern with the Cathedral and its institutions will remain precious memories to the Chapter and a spur to their continued devotion.

Coming to the Deanship from long membership in the Chapter, at a critical time in the life both of the nation and of the Church, the Dean's brilliant career brought to the Cathedral the services of one of the most beloved and honored presbyters of our Church. As Chaplain of the Senate and President of the House of Clerical and Lay Deputies of the General Convention, he forged a unique link between the Cathedral and the nation, and between the Cathedral and the Episcopal Church at large.

Though Dr. Phillips' tenure covered but a brief period of time, the impress he made upon the Cathedral and its institutions was deep and enduring, and his passing is an almost irreparable loss. His scholarly mind and reverent appreciation of Scripture, coupled with a wide knowledge and love of the classics in many tongues, gave to his preaching a breadth of resource and power of expression fitting the excellency of God's Holy Word. His intimate contacts with men and women throughout a long career, and especially his tenderness with those in distress, brought a warm pastoral touch to the Cathedral services and the life on the Close. The vision of what the Cathedral might be, particularly in its ministry of music, became part of his dreams, and the superb rendition of Verdi's "Requiem" by the Cathedral Choral Society, was one of the first fruits of his interest and labors. In the work of the College of Preachers, the Dean found great joy. Both by his kindling presence and his share in the preaching disciplines, he sent abroad throughout the Church a spirit animated by his eager enthusiasm.

BE IT RESOLVED: That the foregoing be inscribed in the official records of the Chapter, and that copies be transmitted to Mrs. Phillips and published in THE CATHEDRAL AGE.

ILLUMINATED MANUSCRIPTS

A BRIEF COMMENTARY

By DOROTHY E. MINER and HERALD L. STENDEL

THE story of the birth of Christ rarely has been pictured more charmingly than in the ingenuous and sparkling book-illustrations of the Middle Ages. Before printing was invented (15th Century), all books were written by hand.

In the monasteries, studies were encouraged, and there painting, sculpture, music, and the other arts were carried on. Most youths of a studious or artistic inclination therefore entered monastic life, and the more important religious communities included nearly all the outstanding artists and scholars of the time. Books were scarce, and one of the duties of the monks was to copy texts in order to enlarge the library. Books of all sorts were assembled—not only religious ones, but also the writings of the classical authors.

Each of the larger monasteries had an atelier (studio) in which scribes were taught to copy texts in a beautiful, even hand; those of artistic talent learned to design ornamental initials or to paint illustrations to the text. The Europeans of the early Middle Ages were possessed of a fine, native sense of pattern and color, and the tradition of beautiful book-design which they handed down never has been surpassed.

In ancient times, texts were inscribed on long papyrus

strips and rolled upon sticks for convenient reading and keeping. This was an unwieldy form, and the invention, about 200 A. D., of the *codex* (book with bound pages) brought a great improvement which finally supplanted the roll. Parchment or prepared sheepskin (or *vellum* from calfskin) proved to be a better substance than papyrus, and was used until gradually supplanted by paper in the late 15th Century.

Ink was prepared from lamp-black or berry-juice. Paints were water-colors tempered with glair from eggs and gum-arabic. The hues were derived chiefly from minerals and plants such as white and red lead, saffron, yellow-ochre, burnt sienna, umber, copper extract, lapis lazuli, indigo, and heliotrope. The gold was pure gold-leaf laid on either whole or ground, and then burnished. These materials are so unchangeable that the books of the Middle Ages have come to us in surprisingly brilliant condition.

The more important the use to which a book was to be put, the more richly was it embellished. Books to be used at the altar during services received the most delicate skill of the artist and the most lavish materials the abbey could afford. In the early Middle Ages a very fine volume would have pages stained purple with the im-



NATIVITY, AND ANNUNCIATION TO THE SHEPHERDS
The historiated H introduces the musical service for
Christmas Day

Antiphonal, MS. 62

North Italian (?), 12th Century



THE FLIGHT INTO EGYPT

Increasing interest in realism is evident in this version of
the tiring journey

Book of Hours, MS. 90

French, about 1415



MUSIC MANUSCRIPT, THE THREE KINGS

This splendid example of the illuminator's art was executed in Paris about 1425. It is part of a page in a Missal (a manual of the liturgy of the Church) from the studio in which John, Duke of Bedford, had his manuscripts illuminated. The faint "shadows" are formed by the penetration during the 500 years' interval, of the inks inscribed on the reverse side of very fine, thin parchment.

ported dye of a shell-fish, and the text would be inscribed in burnished gold.

The earliest medieval manuscripts specialized, not in illustrations, but in ornamental designs, which in the best work were miracles of intricacy and invention. The picture-traditions of late antiquity did survive, however, and in the 9th and 10th Centuries, under Charlemagne and the Ottonian rulers of the Holy Roman Empire, there was a revival of interest in illustration, particularly of the Gospel stories. The artist gave rein to his imagination in designing ornament; but when he painted il-

lustrations, he felt bound to seek the authority of earlier models. These not infrequently were the relatively realistic paintings of the 4th and 5th Centuries. The early artists, however, were not interested in realism. They flattened the ancient modelling into patterns of line and color of vigor and beauty, resulting in sensitive design and monumental effect far surpassing the originals.

The medieval book-makers treated their text, ornamentation, and illustrations as a single unit. It was this feeling for unity that led the artists to relieve the script-page by ornamenting the initial letters, and it was char-

acteristic that these enlarged initials soon become the frame for the illustrations which we call miniatures.*

In the 13th Century, the art began to take on a new character. Due to the rise of cities and the spread of education, monasteries were no longer the sole centers of culture. Many secular scribes and artists now assembled in guilds in the cities and made books for a new patronage of wealthy ladies and gentlemen. Although

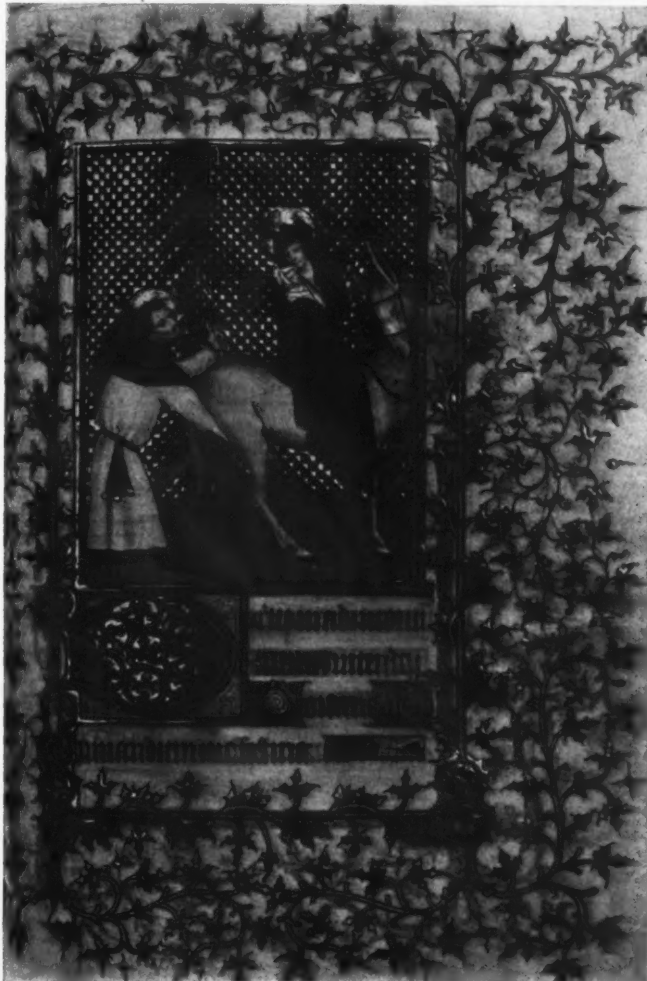
*So called from the Latin *miniare*, to paint with red lead; because the earliest manuscript pictures sometimes were outlined with a thin band of red lead (called *minium*). By association, *miniature* has come to mean a *small* painting. It should be distinguished from the Latin *minimums*, meaning *smallest*, and from which we derive such words as *minimize*.

most of the books produced were for religious purposes, the paintings began to show greater interest in naturalism and worldly affairs. This was reflected also in the books still decorated in the monasteries. The illuminator's ornamental foliage took on a more lively nature. The initials actually began to "sprout," and by the 14th Century vines were creeping delightfully along the margins, until finally they surrounded the whole page. Within this frame appear all manner of fanciful elements.

In the 15th Century, the border became yet more complex and delicate. Often it was a web of glittering, golden ivy-leaves (see illustrations), sometimes alone, and

FLIGHT INTO EGYPT

The intricate work on this panel from a French Book of Hours is typical of the illuminated manuscripts of the period in which it was produced, early 15th Century. The burnished gold and brilliant colors have scarcely faded during the years. The original of this panel, the one on the opposite page and several of the smaller illustrations pictured hang today in the Walters Art Gallery, Baltimore, Maryland.





THE ANNUNCIATION (Top Above)
The delicate border of burnished gold ivy leaves includes centaur-like creatures playing musical instruments. From a French Book of Hours (circa 1410).



ANNUNCIATION TO THE SHEPHERDS (Bottom Above)
The early mediaeval artists were not interested in realism but were masters of monumental design. From Lectionary of Gospels, German (Reichenau Abbey), about 1000 A.D.

sometimes with survivors of the fantastic figures and little scenes. Now the main illustration was less often contained within an initial, but appeared as a little painting above the text. The interest in realism became ever more apparent in the scenes and the manner in which they were painted. The stiffly-patterned figures became soft and gentle. Forms were modelled in the round, faces became lovely, and the postures relaxed. The mood of the picture became more informal, and the artists introduced homely conceptions that brought the religious scenes closer to human experience. The gold backgrounds which had enriched the early manuscripts were, in the 14th and early 15th Centuries, often broken up into a sparkling mosaic of gold and colors. As the interest in realism grew, details of landscape and architecture were introduced to give the suggestion of space.

These early attempts at rendering natural appearances do not seem to us so very realistic. The trees and houses are too small, or the rocks too schematic. But they do reveal a close and tender observation of nature which, in a remarkably few years, enabled the artist to solve most of the problems of representing space and

THE ANNUNCIATION

In the margin a girl dances to the music of the recorder, a mediaeval instrument, and a dog pursues a rabbit. From Book of Hours, North France, 14th Century.



atmosphere on a flat surface. By 1450, such great artists as Jean Fouquet of Tours were painting on the tiny pages of books miniatures that still retained something of the devout grace of Gothic art, but which in their mastery of the problems of painting had the breadth and dignity of the Renaissance. Such "ambitious" pictures as these are out of place in the limited area of a book-page. The same artists who created them were also designing larger paintings on wooden panels, so that the book-illustrations which preserved the thread of painting for a thousand years in Europe became the source of the easel-paintings of modern times.

It was well that the manuscript illustrators had this new field to turn to, for about 1450 printing was invented and the days of the hand-created book were numbered. But the volumes which the medieval monks left to the 15th Century printers formed a tradition of fine design which is reflected in the surprising beauty of even the earliest printed books.

The foregoing is reprinted from a gift booklet recently published by the Christmas Card Division of Washington Cathedral under the direction of Herald L. Stendel. Miss Miner, who collaborated with Mr. Stendel on the article is Librarian and Keeper of Manuscripts of the Walters Art Gallery, Baltimore.

ADORATION OF THE CHRIST CHILD

By Jean Fouquet, from *Hours of Etienne Chevalier*, about 1450.



BATHING THE CHILD (Top Above)
Another illustration of the intricate borders that adorned some of the old manuscripts. From the *French Book of Hours*, executed about the year 1410.

DAVID HARPING (Bottom Above)
The inspired author of the Psalms is framed in the initial B of Psalm 1. From a *Flemish Book of Hours* of the 14th Century.



The Herb Corner

By MARY D. CLIFTON

NUMBER V—*Mint*

MINT, originally a native of the Mediterranean region, was introduced into Britain by the Romans who had esteemed it highly for many centuries. The ancients used it to scent their baths, and in Elizabeth's time it was popular as a strewing herb, and also for cordials. Apple mint was so much a favorite of the Monks of old that it was sometimes called "Monk's Herb."

Mint is perhaps the most popular and commonly used of all the garden herbs and was probably brought to America by the Pilgrim Fathers. Some, however, consider it a native plant since it is frequently found growing wild in this country, usually in damp shady places near a stream.

Water mint and spearmint are the most favored garden varieties, and bergamot mint, used in pot-pourri, the most deliciously scented. Apple mint is usually preferred for making mint sauce which is too well known, perhaps, to need a recipe. It may not be amiss, however, to say that mint sauce should always be made from fresh mint leaves, chopped and added to the vinegar and sugar syrup which should be slightly heated to bring out the flavor. Dried mint should never be used.

MAKING MINT JELLY

Mint jelly also should be made from fresh mint leaves and never with extracts. A base of colorless apple jelly is used if the mint jelly is to be tinted green. Just before the jelly is poured, take a freshly gathered bunch of mint which has been thoroughly washed and shaken in a towel to remove the surplus water, and submerge in the boiling syrup up to the "handle" of the bunch. Stir the syrup gently with this for several minutes and remove. This obviates the necessity for straining out the loose leaves, and insures the fresh flavor of mint which would otherwise be wasted in the boiling. Tint with green vege-

table coloring, but sparingly, as the light green color is more attractive.

Fresh sprigs of mint are cooked with green peas, or new potatoes, and add a distinctive flavor to many other dishes.

MINT BEVERAGES

Mint Julep, a purely American institution, is too well known to need elucidation. However, Eleanor Sinclair Rohde in her "Herb Gardening" gives two recipes which might run it a close second for cool drinks in summer. These are Turkish Lemonade and Mint Cordial.

Turkish Lemonade: Take a handful of fresh mint, five teaspoonsful of sugar. Pound well together. Peel three lemons and pound the skin and flesh together with the mint mixture. Add about one quart of water. Stir well and leave standing for an hour. Strain through a cloth and serve iced, with sprigs of mint and lemon peel.

Mint Cordial: Gather a large bunch of mint, pick off the leaves and wash them. Then bruise in a bowl and add the juice of two large lemons. Let stand for two hours. Boil a cup of sugar with a pint of water for fifteen minutes and pour into the bowl containing the lemon juice and mint leaves. Strain, add juice of two oranges and a half pint of pineapple juice and water to taste. Serve in slender glasses filled with crushed ice, garnish with a fresh crisp sprig of mint.

Crystallized mint leaves are easily made. Pick perfect leaves of the mint from stem, wash carefully without bruising and dry by tossing in a towel. Paint or dip each leaf in the white of an egg slightly beaten, and then in sugar. Place singly on sheets of paper and dry through a sunny window or in a very cool oven. Lemon verbena leaves may be crystallized in the same way, and both are

(Continued on page 40)



Cathedral Spire

A PHOTOGRAPHIC STUDY

*T*OWERING into the sky the spire of the Cathedral Church of St. John in Wilmington, Delaware, speaks eloquently of the manner in which America is building her cathedrals and churches. This unusual picture was snapped by Hiram R. Bennett, Jr., son of the present Cathedral Dean.

The Story of The "Ter Sanctus" Reredos

PART III

By JOHN H. BAYLESS

From a study of the lives of great men and women who lived in troubled times past, man today may gain hope. The stories below are those of eight such people, men and women of many centuries ago . . . who through resolute adherence to the teachings of Christ and abiding faith found power to achieve the victory. Carved figures representing each of these characters stand today in the richly carved "Ter Sanctus" reredos framing the Jerusalem Altar of Washington Cathedral. The notes herewith are taken from a more exhaustive manuscript later to appear in book form.

ST. BASIL THE GREAT

ST. BASIL THE GREAT was born at Caesarea in the year 329 A.D., just a few years following the martyrdom of St. Martin of Tours. One of the most illustrious scholars of all time, adept in the liberal arts and sciences, he is especially remembered for his piety, his profound humility and his unyielding defense of the faith.



Baptized at the age of about thirty, chiefly through the influence of his elder sister he gave his wealth to the poor, and retired into Pontus where, with St. Gregory Nazianzen, he pursued his studies of the Holy Scriptures. He was the first to adopt the community system for monks who formerly had lived alone in seclusion. "God has made us like the members of our body, to need one another's help," he said. His teachings united active industry with devotion.

Successor to Eusebius, as Archbishop of Caesarea, Basil defied the threats of the Emperors who would have banished or slain him for his constant rebukes to their way of living. When threatened by an imperial officer, he replied, "He who has nothing to lose need not dread loss of goods. Such threats have no power on one whose sole wealth is a ragged cloak and a few books. You cannot exile me, for the whole earth is a place of pilgrimage. As for death, it would be a great kindness: one blow would end my frail life and my suffering."

"Never has any one dared to address me thus," said the prefect.

"Perhaps," suggested Basil, "you never before measured your strength with a Christian bishop."

ST. MONICA

ST. MONICA, by steadfast faith and her zeal to save her son from vice and gain him to God, is the exemplar of good mothers.

Born in Africa and raised a Christian, she married a pagan named Patricius, an ill-tempered man who was so softened by her gentle patience that he consented to baptism before his death. Once when other women complained of their husbands' tempers, Monica exclaimed, "Who are to blame? Is it not we and our sharp tongues?"

One of her two sons, Augustine, caused Monica much grief and anguish. Despite her careful training he chose the company of heretics, sailed to Italy and lived in sin for many years. At Milan, however, he met St. Ambrose who inspired him to return to the faith.



Meanwhile, Monica never ceased to pray for her son and his ultimate conversion. One aged bishop, whose aid she sought, comforted her saying, "It is impossible that a child of such tears should perish."

Following Augustine to Italy, Monica lived to see him baptized and devoted to the service of God. In her fifty-sixth year (A. D. 387) she fell ill. Asked before she died if she wished to be buried in her own country, she replied in the negative. "Only, do not forget to remember me at the altar of God," she added.

Saint Monica's body was moved in 1430 from Ostia, where she died, to Rome and remains there in the Church of St. Augustine. Several miraculous cures are accredited to her relics.

ST. AUGUSTINE

S AID Saint Augustine, in his Confessions, "If any man despise me, that I weep for my mother some part of a small hour,—a mother who for many years had wept for me that I might live to the eyes of the Lord—let him not deride me for it, but rather, let him weep also for my sins." The perfect model of true penitents, Saint Augustine, son of Monica (354-530), was one of the greatest of the Latin church fathers.



As a boy, his parents noted that he had an unusual disposition for learning and he was sent to Carthage to study rhetoric. The Latin poets were his special delight, and in later life he lamented that he had filled his head with the wanderings of Aeneas whilst he forgot his own digressions, and that he had shed tears for the death of Dido when he beheld himself with dry eyes perishing from ignorance of God. For at Carthage he fell in with wicked company and became associated with the Manichaens, who among other strange doctrines taught that man's body was evil in itself. In his "Confessions," written in later life, he paints the frightful abyss into which he felt himself plunged. His mother's prayers, however, were not to go unanswered. Augustine's mind was constantly in search of truth. He read the philosophers, listened eagerly to all who spoke with wisdom, and finally was moved to surrender himself to Christ.

On Easter Eve, 387, Augustine was baptized at Milan. He resolved to form a religious household and prepared to return with his mother to Africa; but before they reached their native land Monica, having seen her hopes fulfilled, fell ill and died at Ostia. In 391 he was ordained to the priesthood by Valerius, to whom he became Coadjutor and six years later succeeded as bishop of Hippo.

Probably no mind has exerted a greater influence on the Christian Church. Protestants and Catholics alike have appealed to his authority. For centuries he was the dominant influence in the West, and in the 16th century the Reformers referred to his principles for their arguments. The Calvinistic doctrine of predestination was derived chiefly from his teachings.

St. Augustine died on August 30, 430, at the age of seventy-seven, and was buried at Hippo where some of his relics may be found today.

He is shown in the "Ter Sanctus" reredos with a Bishop's crozier, and holding a book symbolic of his great learning.

ST. GENEVIEVE

C HOSEN also from the fifth century, St. Genevieve (422-512 A.D.) is honoured for her acts of love and charity. The Patron Saint of Paris, legend records many miraculous favours obtained through her relics which are preserved there in the Church of St. Etienne du Mont.

From her early youth, we are told that Genevieve's life was consecrated to God. When St. Germanus visited the village where she was born, about four miles distant from Paris, he singled her out of a multitude who had gathered to receive his blessing, and predicted her future sanctity. The venerable bishop gave her, at the time, a brass coin on which a cross had been engraved, to wear always as a reminder of her vow of perpetual chastity. At the age of fifteen she was presented to the Bishop of Paris to receive the religious veil.

During the siege of Paris by Childeric, king of the Franks, according to the story of her life written about eighteen years after her death, Genevieve led a small band of followers and succeeded in bringing in several boat-loads of corn and supplies by floating them noiselessly down the river, thus averting the famine with which the Parisians were threatened. Childeric, though a pagan, respected her, and at her request spared the lives of many prisoners whose execution he had ordered.

Later, when Attila and his army of Huns approached Paris, the people were preparing to flee. But Genevieve persuaded them to remain and avert the scourge by fasting and prayer. Attila suddenly changed his course and marched toward Orleans.



Together with the holy women who lived with her, she is said to have made several pilgrimages to the shrine of St. Martin at Tours. The constant advisor of Clovis, after his conversion, she died within a few weeks of the king, at the age of eighty-nine.

In 1129, during the reign of Louis VI, a pestilential fever took the lives of fourteen thousand Parisians, and all human efforts failed to stem the plague. Finally, legend has it, at the direction of Stephen, bishop of Paris, the shrine of St. Genevieve containing her relics was carried in solemn procession through the city. That same day, according to the story, only three persons died, and the pestilence soon ended. Since that time, her shrine has often been carried through the streets in time of extraordinary public calamities.

ST. JOHN CHRYSOSTOM

ST. JOHN CHRYSOSTOM, so named from the splendor of his eloquence ("golden-mouthed"), is respected as one of the greatest orators of the ancient church. The glory of the Eastern church culminated in this forceful preacher. From his time, the patriarchs of Constantinople fell more and more into the servile position of court functionaries.

John was born at Antioch about 347 A.D., the son of Secundus, a high ranking officer in the imperial army of Syria. Secundus died in the boy's infancy, leaving John's mother, Anthusa, a widow at the age of twenty. All her love, her care, her means and energies were concentrated on the boy and he was trained for the legal profession.

However, John was not satisfied. With every promise of a brilliant career, he renounced the secular life, placed himself under the instruction of Bishop Meletius and was baptized at the age of about twenty-three.

Six years spent as a monk in a religious community near Antioch prepared him for the office of deacon to which he was ordained in 381. In the year 386 he became a priest. For eleven years his reputation as a preacher drew multitudes. In addition to his sermons he wrote several Bible commentaries which have survived, and he was the author of the Greek Orthodox Liturgy.

In 397, Chrysostom was consecrated bishop of Constantinople. But his uncompromising condemnations of the sinful offended the wealthy laity, many of the clergy, and those in high public office, and in 404 A.D. his enemies succeeded in banishing him. The sufferings endured in exile resulted in his death during the 10th year of his episcopate.



Chrysostom's body was returned to Constantinople, with great ceremony, thirty-one years later, but has since been moved to Rome, and his ashes now rest beneath an altar in the Vatican church.

It was in upholding a pure and lofty standard of Christian morality and in denouncing wickedness that his life was chiefly spent rather than, like Augustine's, in constructing and teaching a logical system of doctrine.

He maintained that the corruption of man's nature consisted in a weakness of moral purpose, and his exhortations were directed to incite improvement of the will with Divine help rather than entire dependence through faith on the mercy of God.

ST. REMEGIUS

LEGEND has it that one of the most singular events of Christian history took place at the Cathedral of Rheims, in the year 457 A.D., where the episcopal see had been rendered vacant by the death of Benedictus.

In the dark church, the clergy and lay people were assembled to elect a new bishop when suddenly a ray of sunlight filtered through a clerestory window and fell directly on the face of a young man, Remegius, illuminating his countenance. This remarkable occurrence was regarded at once as a sign from heaven, and Remegius, though a layman only twenty-two years of age, was chosen by acclamation.



The incident proved to be an act of divine guidance, for the new bishop was soon hailed as a second St. Paul, and Remegius has been affectionately termed by the people of France as the Apostle of that great nation.

It is recorded that Clovis I, son of Childeric, acceded to the crown in 481 A.D. and became the greatest conqueror of that period. Though a pagan, he was tolerant of the Christians and married, in 493, a Christian girl, Clotilda, who endeavored for many years to persuade him to embrace the faith of Christ. Finally, after a victory over the German hordes, when the battle had seemed lost, Clovis promised to become a Christian.

Fearful lest he forget his word, Clotilda sent for Remegius who instructed the king and prepared him for baptism. Thousands of his people followed Clovis in acceptance "of the immortal God whom Remegius preached," and the Frank nation was gained to Christ.

When Remegius died in 533, having served the longest episcopate in the history of the Church (seventy-four years), he left France a Christian kingdom, and its king the only Christian sovereign of his day. The remains of St. Remigius are preserved today in the abbey of St. Remi at Rheims.

Gregory of Tours tells us that "St. Remigius was a man of great knowledge, though equally illustrious for his sanctity," and there are records of many miracles which he performed, resulting in the conversion of pagans throughout the land.

It is related that when a great fire broke out in Rheims, Remegius went before the fire making the sign of the cross; and as he advanced flames retreated until the blaze was extinguished and the city saved.

ST. CLOTILDA

REMEGIUS baptized Clovis, but it was Clotilda who brought about the conversion of her husband and the consequent acceptance of Christ by the French nation. Of royal birth, the beautiful Clotilda was renowned for her wit and gentle piety. When Clovis became the victorious king of the Franks, he demanded and obtained Clotilda in marriage, granting her all the conditions she desired for the free and secure exercise of her religion.

The queen set aside an apartment in the royal palace where she spent many hours at prayer, but wisely enough she delayed any attempt to win Clovis into her faith until she had first completely won his heart.

When finally assured of his affection, she urged him boldly to renounce his idols. The fear of offending his people, however, caused him to hesitate.

We are told that in 496, the Allemanni, a confederation of German tribes, invaded the Frank settlements along the Rhine. Clovis and his armies went immediately to their aid, but the invaders continued to press forward and the battle was going ill. With emotion, Clovis called upon the Name of Christ, the God of his queen, and at once the tide of battle turned and the Allemanni surrendered.

Upon his return, Clovis would have consulted his followers about renouncing the gods they had worshipped, but before he could speak many of those present cried out, "We are ready to follow the immortal God whom Remegius preacheth!" Thousands of the Franks followed their leader in baptism, and France soon became a Christian kingdom.

At the request of Clotilda, Clovis built in Paris the great church of SS Peter and Paul, where in 512 A.D. one of his constant advisors, Genevieve, was interred. The shrine was later renamed for St. Genevieve, and near the feet of that holy shepherdess Clovis and Clotilda are buried. Clotilda was laid to rest in 545, having survived her husband thirty-four years. She left instructions that all her goods be distributed among the needy, though little remained, for, according to Gregory, her charity to the poor seemed a sea which could never be drained. Clotilda is represented in the reredos wearing the diadem of a queen, and holding a shield bearing three toads, the arms of France before the conversion of King Clovis. Clovis ordered the three toads on his arms changed to fleurs-de-lis, emblems of purity and regeneration and of the Holy Trinity.



ST. DAVID

ST. DAVID (Dewi), the patron saint of Wales, was born about 446 A.D. in a small village which later was given his name. Biographers record many miraculous events which attended the life of this sixth century bishop, among them the story that at his baptism the sight of a blind man was restored by the baptismal water.

We are assured, however, that from an early age his life was wholly devoted to God, and after his ordination to the priesthood he studied the Scriptures for ten years under the direction of Paulinus, a disciple of Germanus.

At length, when he had fully prepared himself for the functions of the holy ministry, David preached the word of Christ throughout Britain and in the course of his journeys founded twelve monasteries, including the well known names of Glastonbury and Bath. It is generally agreed that Wales was divided into dioceses in his time.

In 519, a synod of bishops met at Brevy in Cardiganshire for the purpose of delivering public discourses against the Pelagian heresies. Multitudes assembled, but because of their vast numbers were unable to hear the words of truth. David is reported to have been persuaded to come and address the people, and it is said that "while

his speech continued, a snow white dove descending from heaven sat upon his shoulders; and moreover the earth on which he stood raised itself under him until it became a hill, from whence his voice was heard like a trumpet and was understood by all, both near and far off: on the top of which hill a church was afterwards built and remains to this day." By his learning and eloquence the heresy was suppressed, and St. David was elected bishop of Caerleon. For seclusion, he moved his see to Menevia and became the spiritual father of many saints, both British and Irish.

He died in the year 544, at the age of nearly one hundred, and was buried at Menevia. His relics were transferred at the close of the tenth century to Glastonbury.

One historian writes that "St. David was the ornament and pattern of his age. He spoke with great force and energy, but his example was more powerful than his eloquence; and he has in all succeeding ages been the glory of the British church."

From time immemorial the Welsh have worn a leek on St. David's day, in memory of a battle against the Saxons, at which it is said they wore leeks in their hats, by St. David's advice.



THE CATHEDRAL IN WARTIME

(Continued from page 13)

it stands, the Chapter proffered the use of office space for the local Cathedral Heights-Cleveland Park Air Raid Defense Post. Here volunteer workers maintain headquarters under the direction of Mrs. Albert Lucas, wife of the Headmaster of St. Albans School. Canon Charles W. F. Smith of the Cathedral is one of the air raid wardens in charge of the sheltering of all Cathedral employees and faculty and students of the four Cathedral schools.

COLLEGE HOSPITALITY

The College of Preachers during the summer months has been serving as a billet for officers of the armed services. Normally closed from June to September the college authorities extended the hospitality of the forty odd rooms through the billeting officers stationed in Washington. Many officers by the payment of a nominal rental have enjoyed the college as a temporary residence this summer.

TOURS FOR SERVICE MEN

In cooperation with the Federation of Churches in the District of Columbia special tours of the Cathedral have been conducted each Saturday afternoon for organized groups of men in uniform. These soldiers, sailors, and marines, in groups of thirty to fifty, on week-end leave in the Capital visit the Cathedral and are taken on tour by aides under the direction of Curator John H. Bayless.

Places of special interest in the Cathedral for service men are the highlights of the tours. The tombs of Admiral Dewey and President Wilson in Bethlehem Chapel and The Chapel of St. John, known as the Army and Navy Chapel, profoundly impress the uniformed visitors as their significance is explained by the aides. In the Chapel of St. Mary, a memorial to Lars Anderson, soldier, statesman and patriot, the American Flag carved in stone above the sarcophagus always elicits comment. It has been found that many of the men who take these Saturday afternoon tours return to the Cathedral for Sunday services.



A group of service men being conducted through St. John's Chapel, a memorial to Lt. Norman Prince founder of the LaFayette Escadrille, who was killed on the Western Front in the First World War.

LETTERS TO THE EDITOR

The Cover Design

EDITOR,

THE CATHEDRAL AGE:

(The Summer issue) is exceptionally fine, not only for the beautifully executed picture of the Stars and Stripes, superimposed on the Cathedral and the Capitol—truly the triple bulwark of civilization!—but also for the various articles therein and the tributes to the Rev. Dr. Phillips and to our saintly and godly Bishop Rowe.

Many magazines this month are featuring the flag, and, according to the *Herald-Tribune*, the prize was awarded to *House and Garden*. Had I been on the judging committee I would certainly have given your magazine first place.

(Signed) FLORENCE R. BARLOW,
BRONXVILLE, N. Y.

Wicked Madness

EDITOR,

THE CATHEDRAL AGE:

I have again to thank you for an issue of your beautiful publication. It is wonderful, and how different from the jejune document which I herewith send you.* But the latter is jejune only from lack of paper.

As you will see from the report, our work is coming to a close. It has been most interesting and has taken me all around the Cathedrals of England except to Christ Church, which, as an Oxonian, I know intimately.

Alas! I am very anxious about what may have happened at Canterbury the night before last. The silence preserved about the Cathedral is ominous.† These "Baedeker" raids are signs of an ultimate and wicked madness. I fear we may have more. Last night, or rather at 2:45 this morning, the sirens sounded here. I was out of bed, dressed and in the street to see that all was well and the watchers awake in my area within three minutes—not bad at 73. But nothing happened. I suppose the raiders were driven off before getting to the heart of London. Very different from 1940 when thirteen high explosive bombs fell within 100 yards of the flat where I reside but fortunately did not touch me.

(Signed) SIR HARRY SHARP,
SECRETARY TO THE CATHEDRAL COMMISSIONERS FOR ENGLAND, LONDON.

*Twelfth and Final Report of The Cathedral Commissioners for England.

†This letter was written before the slight damage to Canterbury Cathedral was made known.



National Cathedral School

RESIDENT AND DAY SCHOOL FOR GIRLS

LOCATED ON THE FIFTY-EIGHT ACRES OF THE CATHEDRAL
CLOSE

ACCREDITED COLLEGE PREPARATORY SCHOOL
GENERAL COURSE WITH EMPHASIS ON
MUSIC, ART AND DRAMATICS

GRADE IV THROUGH HIGH SCHOOL

ONE YEAR POST-GRADUATE COURSE WITH SPECIAL
DIPLOMA

FORTY-THIRD YEAR

MABEL B. TURNER, PRINCIPAL

MOUNT ST. ALBAN

WASHINGTON, D. C.

Letter from Liberia

EDITOR,

THE CATHEDRAL AGE:

Our trip over on the *Acadia* was an exciting experience. Most of the 200 odd passengers were Pan American Airways construction men and aviators. The cargo consisted of supplies for all these men, tools and machinery. Instead of taking a direct route we sailed in a round-about way via Trinidad, Recife, Lagos and Takaradi. From Trinidad on we were convoyed by a destroyer and a cruiser. At Recife the convoy was increased by another destroyer and two scout planes. All radio sets and cameras were deposited with the purser and no news of any kind was passed on to the passengers. The ship was ordered by the Vice Admiral on the cruiser to be in complete blackout after 6 p.m. The only lights in any



The American Episcopal Mission School for Girls at Bromley, Liberia, West Africa.

part of the ship were small blue electric bulbs. There was no way of amusing ourselves in the evenings and we had to undress and go to bed in the dark. The only port in which we were given shore leave was Lagos. We had then been three weeks at sea. As we entered the harbor of Lagos we passed the cruiser which had been in our convoy and its band struck up the tune "There'll be a hot time in the old town tonight." You can imagine what happened when the 200 men went ashore after spending three weeks of enforced idleness on board ship. This was a trip all of us will remember.

The first month after our return was a busy one. Fortunately most of our old servants were on hand to welcome us and, knowing our ways and the lay of the household they made the work of getting settled much easier. Since I had been away from my field for sixteen months there was plenty for me to do in my office and listening to all kinds of "Palavers."

On December 4th business matters necessitated my going to our Cape Mount Mission which is 45 miles by sea from Monrovia. As the rains were still on it was impossible to trek overland—a two days' journey by hammock—so I had to go by surf-boat. Now a surf-boat is an open row-boat manned by ten oarsmen and a headman. The owner improvised a platform in the stern where I could place my steamer chair. The other ten passengers, native men and women, made themselves as comfortable as possible on top of the baggage in the bottom of the boat. It took two nights and a day to make the 45 miles and during both nights it rained. When I arrived at my destination I found that all my clothing was soaked with salt water from the bilge. Fortunately all of our clothing is made of wash materials, so there was no damage done. The trouble was to get something to wear until it could be laundered. The Rev. Mr. Simmonds, with whom I was staying, helped me out from his wardrobe, but, he being short and stout and I tall and slim, I did not make a presentable picture in his vesture.

Such happenings are not uncommon in this pioneer life and we have learned to take things as they come along. This is part of the romance in Africa and just one more chapter of an interesting experience. Very soon all this will be gone, for the world with its inventions and developments is coming to Liberia.

On my return from Cape Mount I was fortunate in getting a hitch hike on a Firestone launch which had come to Cape Mount with some passengers for the Clipper. The return trip took four hours. On my arrival the first news that greeted me was that the only white worker I had to help me in the Monrovia section had gotten infected by a tsetse fly and was laid up with sleeping sickness. Some time before he had made a trip by land into the interior where, it is said, there is a lot of it. I got



View across the St. Paul River, taken from the verandah of Bishop Kroll's house at Bromley.

him off on a steamer to the States the day before Christmas. His leaving put me in a tight spot, for he had been in charge of a large amount of work at the Bromley Mission which is 15 miles from Monrovia up the St. Paul River.

There was nothing else for us to do but to set up another household at Bromley. So on December 30th we made the move. There being no moving van service all of our "impedimenta" had to be taken down to the wharf on the heads of porters to the river launch which I had to charter for the trip. In going up into the country to live we had to take along our six servants, bedding, clothing, pots and pans, boxes of food, laundry equipment, the chickens and last but not least our pet chimpanzee. We looked like one of Dr. Mann's* Circus Troupes on the road.

From the above you can gather that life in Africa is far from being dull and uninteresting. We have to get along without a lot of the comforts and conveniences which in the States are considered essential to happiness.

(Signed) LEOPOLD KROLL,
BISHOP, MISSIONARY DISTRICT OF LIBERIA,
MONROVIA, LIBERIA, WEST AFRICA.

Study in Contrasts

EDITOR,
THE CATHEDRAL AGE:

In the *Church Times* of London appears the following very interesting paragraph telling of the completion of the Liverpool Cathedral Tower:

"The great work is finished and stands in all its majesty dominating the city. When, in 1934, over two hun-

*Dr. William Mann, curator of the National Zoological Park, Washington, D. C., whose wife, Lucille, took the accompanying pictures.

dred thousand pounds were given for its erection, the architect, Sir Giles Scott, estimated that it could be built in six years. Notwithstanding all the interruptions of war it has been finished in seven and a quarter years, and whenever one visits the building and sees the site of the destroyed houses on the opposite side of the road, the scarred interiors and the broken windows one is thankful that this great House of God is not a shapeless mass of ruins."

(Signed) ALEXANDER TILLOCH GALT,
TORONTO, CANADA.

H for Herbert

EDITOR,
THE CATHEDRAL AGE:

Yesterday I received my copy of *THE CATHEDRAL AGE* and, although I found its contents interesting as always, I was sorry to see in the article which I wrote on the Joan of Arc Window that you had my name "Wilbur Henry Burnham" instead of Wilbur Herbert Burnham." . . .

I am sure, however, that the Bishop, members of the Building Committee and Fine Arts Committee know me as "Wilbur Herbert Burnham."

(Signed) WILBUR HERBERT BURNHAM,
BOSTON, MASSACHUSETTS.

Readers are invited to use these columns for comment on the editorial material of THE CATHEDRAL AGE and for the exchange of information which might prove of interest. We reserve the right to edit all communications to conform with editorial policy.



INTERNATIONAL BROADCAST ORIGINATES HERE

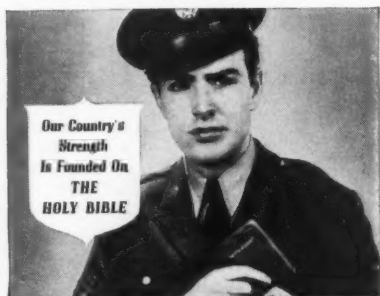
Washington Cathedral was the scene on Sunday afternoon, June 21, of the origination of the American portion of a dramatic international broadcast in which the newly enthroned Archbishop of Canterbury, speaking from England, and the Rev. Michael Coleman, speaking from Washington, addressed the peoples of the allied nations. The Rev. Mr. Coleman, who was acting vicar of All-Hallows-by-the-Tower in the City of London

before that church was destroyed by German bombs, is in this country on a speaking tour.

The service in which he spoke again by short-wave to his native England was a special intercession for the cause of the United Nations and was broadcast in this country over the coast-to-coast network of the Columbia Broadcasting System, in Canada over the facilities of the Canadian Broadcasting Company and in the British Isles through the cooperation of the British Broadcasting Company.

The broadcast portion of the service began with the service in Washington, in which the lesson was read by the British Ambassador to the United States, Lord Halifax. The Rev. Mr. Coleman then addressed the congregation and the radio audience. His address was followed by the message from the Archbishop of Canterbury, short-waved from England. Prayers were offered for the President of the United States, the King of England, Russia and the other United Nations, "for those who serve their country and for those who have laid down their lives for their countries." The speakers were introduced by the Canon Chancellor of the Cathedral, the Rev. Theodore O. Wedel.

"The ROCK of OUR REPUBLIC"



A President* of the United States once called the Holy Bible "The Rock of Our Republic." And so it is, especially today when men's and women's souls are tried by the fire of war.

In every war that America has fought, since 1848, the American Bible Society has supplied Bibles, New Testaments and portions of the Scriptures to men in the Armed Forces wherever they may be.

This is a noble work and it MUST GO ON! To further this work money is needed. Remember—only \$1.00 will give New Testaments to six of our boys.

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MANY NOTABLES PRESENT

Among the representatives of the United Nations attending the service in Washington Cathedral were Lord and Lady Halifax, the Duchess of Leinster, the Minister of Iceland, the Minister-Counselor of the Netherlands and Baroness von Boetzelar, representatives of the Canadian legation, the Charge d'Affaires ad interim of El Salvador, Dr. Vega Gomez—attache of the legation of El Salvador—Her Royal Highness, Crown Princess Martha of Norway, the Minister of Haiti and the Secretary of the legation, and the Minister of the Union of South Africa and Mrs. Close.

The service had been arranged for the American Church by the Presiding Bishop in cooperation with the Bishop of Washington, the Rt. Rev. James E. Freeman, and the Duchess of Leinster who has been actively engaged in many philanthropic activities in this country and abroad. It was the second international broadcast within two months in which Washington Cathedral has participated, the first being the service in observance of Youth Sunday, April 26, in which the Cathedral was linked with Westminster Abbey in a two-way hook up.

Autumn, 1942

CATHEDRAL SERVICE WILL HONOR FIRST MARYLAND BISHOP

The 150th anniversary of the consecration of Thomas John Claggett as first Bishop of Maryland—the first bishop of a Christian body to be consecrated on American soil—will be celebrated in Washington Cathedral on September 20. On that day a commemorative service will be held in the Cathedral with the Presiding Bishop, the Rt. Rev. Henry St. George Tucker, as preacher.

Bishop Claggett was elected Bishop of Maryland less than two decades after the American Revolution. After his death in 1816, he was buried in historic St. Thomas' Church, Croom, Md. In 1898, however, the General Convention meeting in Washington decided that the mortal remains of the first Bishop consecrated in America, and those of his wife, should be transferred to the Cathedral grounds in the Nation's Capital, and on November 1 of that year Bishop Satterlee officiated at the committal service. Later, in 1916, the bodies of both Bishop and Mrs. Claggett were reinterred in the crypt of Bethlehem Chapel. The epitaph on his tomb was written by Francis Scott Key.

THE CATHEDRAL AGE PICTURES

The sources from which the pictures in this issue have been secured are listed herewith.

Cover	St. Francis in the Bishop's Garden—Schutz Studios.
Pages 4 and 6	Mediaeval Choir and Representation of Palestrina—Library of Congress Photographic Reproduction Service.
7	The Cathedral of Cuernavaca—Pan American Union. The Cross of Cuernavaca—Parade Publications, Inc.
10	Canterbury Pulpit—CATHEDRAL AGE Collection.
11	Bombed St. George's Church—Acme Newspictures.
12	Bishop Harding's Tomb—CATHEDRAL AGE Collection.
13	Outdoor Service—Schutz Studios.
17 and 18	St. Dunstan's Window—Schutz Studios.
19	St. James' Church—Loudermilk Studio.
21-25	Illuminated Manuscripts—CATHEDRAL AGE Collection.
32	Service Men on Tour—Swann Studios.
34	Bishop Kroll—Smithsonian-Firestone Expedition.

SERVICES In Washington Cathedral

EVERY WEEK DAY

7:30 a.m.
Holy Communion

Noon
Intercessions

4:00 p.m.
Evensong

SUNDAYS

7:30 and 9:30 a.m.
Holy Communion

11:00 a.m.
Morning Prayer
(*Holy Communion on first
Sunday of each month*)

4:00 p.m.
Evensong

TOURS

Conducted tours through the Cathedral start from the Crossing on the main floor every half-hour from 9 to 5 on week-days and following the 11 a.m. and 4 p.m. services on Sundays.

TO REACH THE CATHEDRAL

Buses N2 and M6 and Trolley No. 30 stop at Cathedral entrances.

Cathedral Chronicles

A series of Sunday evening services especially for men in the armed forces was held during the summer on the porch and steps of the Cathedral Church of St. Paul in Boston. The services were under the joint sponsorship of the Cathedral and the Boston Council of Churches.

+ + +

A new altar and reredos were consecrated last month at Christ Church Cathedral in New Orleans by Bishop Jackson of Louisiana. The reredos depicts the appearance of Christ in Emmaus after His Resurrection and is surrounded by a panel in which appear paintings of six saints. One of the most interesting features of the new altar is a pair of statues, one of which stands on either side of the altar—on one side St. George and on the other Bishop Leonidas Polk, first Bishop of Louisiana—symbolizing the ties that bind the Anglican and Episcopal Churches.

+ + +

The Rt. Rev. John Moore Walker, Jr., has been elected the third Bishop of the diocese of Atlanta, succeeding Bishop Henry J. Mikell who died suddenly last February.

+ + +

On Sunday evenings the Young People's Fellowship of All Saints' Cathedral in Milwaukee hold open house for service men in cooperation with the local USO.

+ + +

The Duke of Devonshire has become president of the newly organized Friends of Derby Cathedral Group in England, a group whose purpose is to aid this edifice.

+ + +

New fields of service have been found by Bishop Gordon Walsh, former Bishop of Hokkaido in Japan, who

has been appointed a Residentiary Canon of Ely Cathedral.

Bishop Walsh had to leave Japan when the English and American clergy and missionaries were ordered out by the Japanese government.

+ + +

The Order of the Red Triangle has been conferred upon Lady Temple, wife of the Archbishop of Canterbury, by the Princess Royal of England in recognition of her work in Y.M.C.A. canteens in this war.

It will be recalled that a dozen men from Lady Temple's canteen were present at the recent enthronement of the Archbishop of Canterbury.

+ + +

Plans for a new Coventry Cathedral to replace the church almost completely demolished by the Hun have been placed in the hands of Sir Giles Gilbert Scott, architect of Liverpool Cathedral and other religious structures in England. The Council of Coventry Cathedral recently authorized the making of plans for rebuilding.

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The Knights Templar of Dallas recently presented St. Matthew's Cathedral in that city with a Church Flag in honor of the late Bishop Alexander C. Garrett, pioneer Bishop and Mason.

* * *

Properties valued at \$25,000 were left to Christ Church Cathedral, Salina, Kansas, on the condition that a long standing mortgage on the building be liquidated. In mid-June, Dean James Golder announced that the campaign to raise \$1,800 to pay off the debt had been successfully completed in five weeks. The gift will eventually be used to build a new deanery and Cathedral house.

* * *

The Priory School for Girls in Honolulu held its usual commencement service in late June in St. Andrew's Cathedral, presenting diplomas to sixty-one students. As the procession of the graduating class marched up the aisle to the choir in simple white dresses and caps, it was noted that each girl carried a gas mask over her shoulder.

* * *

For the first time a Bishop of the Episcopal Church in the United States has accepted election as bishop of a diocese of the Church of England. He is the Rt. Rev. Henry Spence Burton, Suffragan Bishop of Haiti since 1939, who will become Bishop of the diocese of Nassau, British West Indies. Although the city of Nassau, home of the governor, the Duke of Windsor, is the best known part of the diocese, Bishop Burton's jurisdiction will include the Bahama, Turks and Caicos Islands.

* * *

In the place of a new dean to fill the vacancy left by the elevation of James Pernet DeWolfe to the bishopric of Long Island, Bishop Manning of New York has announced the appointment of the Rev. Thomas A. Sparks as pastor of the Cathedral of St. John the Divine in New York. The office of cathedral pastor was created by Bishop Manning.

* * *

An exhibition showing the work done by the Y.M.C.A. in this war has been set up in the fore court of St. Paul's Cathedral in London, in connection with the Lord Mayor's drive for aid to the "Y" in its war time services. A sum of a million is now asked to meet the demands on the "Y" in England and overseas.

The coming of United States troops to England has added still further to the drain upon the Y.M.C.A.'s resources.

The Canada Club has presented a rich Persian carpet to Westminster Abbey for its nave altar.

* * *

Sir William Gentle was elected High Steward of Norwich Cathedral at a recent meeting of the Administrative Chapter of that building. Sir William has been the High Sheriff of Norfolk county for some time.

CATHEDRAL MUSIC

(Continued from page 6)

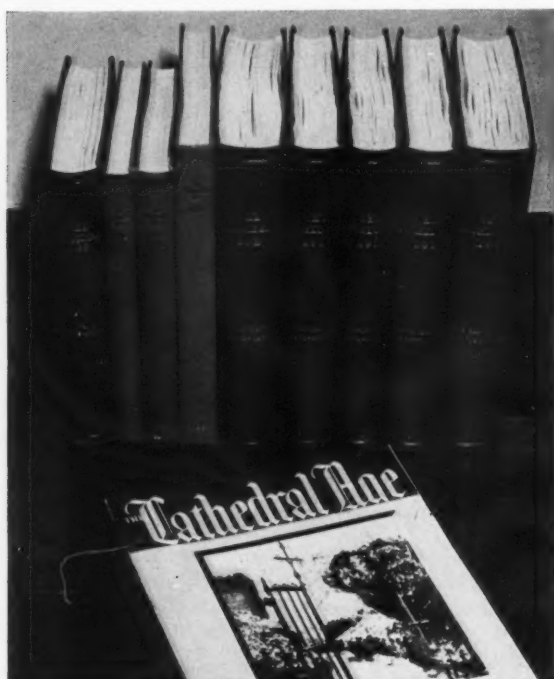
proved living conditions which permitted full-time participation on the part of not only choirmasters and boys but even the men choristers, with pensioning provisions as well. Prior to the present war, there were approximately fifty such choir foundations in England, with full music services once or twice daily throughout the week.

(A subsequent article will show how the musical service of Washington Cathedral follows these traditions.)



Children's Chapel

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the
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THE HERB CORNER

(Continued from page 26)

delightful dropped into a cup of hot tea just before serving.

Mint is easily grown if planted in a cool moist place, and cuttings may be taken at any time during the summer, always choosing the young shoots. The roots may be divided and replanted in shallow trenches about six inches apart in February and March.

Fresh mint may be had all winter if a green house is available, and some have success in growing mint in indoor window boxes. Divide and plant the roots in a box of light soil and water freely. If not picked too often the supply will last through the winter months.

To gather for winter use cut a few inches above the root after the dew has dried and before the sun is hot. Tie the stems loosely in bunches and hang to cure in an attic or some dry place out of the sun. The leaves may then be stripped from the stems, pulverized and put through a sieve, and stored in tightly sealed jars for use in seasoning soups, gravies, etc.

EDITOR'S NOTE:

This is the fifth in a series of articles on herbs which will appear in THE CATHEDRAL AGE. The Cottage Herb Garden which is carrying on its interesting work for the Cathedral has won a national reputation not only for its culture of herbs, but for its original herb mixtures. Visitors to the Cathedral find the picturesque little shop, where these herbs and mixtures are sold, one of the most attractive spots on the Close. Pamphlets listing Cottage Garden herbs and how they can be used will be sent on request.

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Autumn, 1942

THE CATHEDRAL OF CUERNAVACA

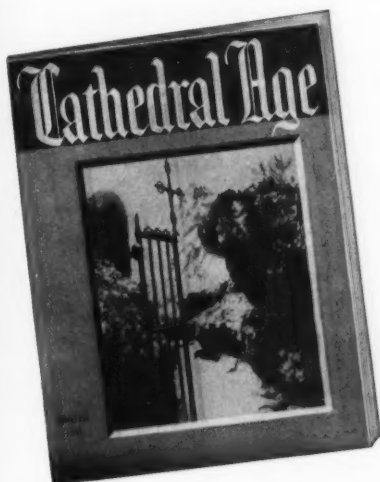
(Continued from page 8)

also, will be found the crudeness of Indian artistry contrasted with the richness of Spanish art.

Cuernavaca's Cathedral is still the most popular place of worship in this city of 50,000 people, ninety per cent of whom are Indians. And today, as for many years past, in her walled garden is held a ceremony for which the Cathedral is famous, the blessing of the animals. This ceremony, an alleged talisman against disease and disaster for the coming year, occurs annually on St. Anthony's Day. The story goes that St. Anthony, born in Egypt in the middle of the third century A.D., withdrew from human society and lived in a cave as a hermit. Once, when he refused to be tempted by Satan to return to the worldly ways of men all around him, Satan and a multitude of fiends turned themselves into animals and fell upon him in his cell, beating him until the blood ran from all parts of his body, then leaving him half dead upon the floor of his cave. Upon regaining consciousness, St. Anthony blessed them all instead of condemning them.

The visitor will find this ceremony one of the most interesting services of the Cathedral to witness. Young and old, rich and poor alike begin arriving early on the morning of St. Anthony's Day with their animals—goats, cows, dogs, chickens. Most of them dress for the occasion in the type of festival costumes which are so much a part of Mexican life, and throughout the day gaiety mixes with solemnity to mark the ceremony in this sun-baked court-yard.

There are several buildings in the cathedral courtyard, including the Bishop's House, but perhaps the most notable one is the Chapel of the Tercer Order de San Francisco which stands in the southwest corner. Built at the order of Cortes, the chapel is as old as The Cathedral itself and contains a magnificent reredos covered in gold-leaf. The facade of the chapel with its crude ornamentation suggestive of early Indian artistry is much more elaborate than that of the cathedral building.



A Gift For Christmas, 1942

The war has brought us closer to realities and closer to the realization of what Christmas really means. Gifts that reflect the spirit of this season will be gifts remembered.

A year's subscription to THE CATHEDRAL AGE, carrying with it membership in the National Cathedral Association, will be such a gift. *Each of your gift subscriptions will help to build and maintain this Great Gothic Church in the Nation's Capital that the religion of Christ may spread light into a world darkened by war.*

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Did You Know—

THAT the largest vaulting boss in Washington Cathedral weighs five and one-half tons. It is the central stone in the vaulting of the Sanctuary, carved to represent the Gates of Heaven and symbolizing the life of the world to come.

THAT the Great Organ in the Cathedral boasts 8,354 pipes, giving an almost infinite number of combinations of tone colors as well as accurate reproductions of orchestral instruments. These vary in size from that of an ordinary lead pencil to pipes 32 feet long.

THAT every decorative feature of the interior of Washington Cathedral symbolizes in some manner the meaning of the Christian faith.

THAT there will be three Rose Windows in the Cathedral, situated in the North and South Transepts and in the West Facade. In the West Rose it is proposed to represent *The Seven Days of Creation*; the subject of the North Rose, already installed, is *The Last Judgment*—a selection which finds conspicuous precedent in the rose window in Chartres Cathedral—while the Rose Window in the South Transept will depict *The Church Triumphant*.

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THAT the idea of a Cathedral in the Nation's Capital originated in the early days of American history. Major l'Enfant, working under the general direction of George Washington, planned "a church for national purposes" in the Capital of the United States.

THAT buff Indiana limestone forms the basic material of which the Cathedral is constructed.

THAT, when the central tower is completed, it will be 280 feet high, rising 125 feet higher above the Potomac River than the Washington Monument. The two towers on the western facade of the completed cathedral will be 220 feet high.

THAT the completed cathedral will have a total area of more than 75,000 square feet.

THAT the State Flags hung from the Triforium Gallery in the Great Choir and North Transept are displayed in the order in which the respective states entered the Union.

THAT the Jerusalem altar is made from stones from the Temple quarries near Jerusalem.

THAT the oak from which the rood screen at the entrance to the Great Choir was fashioned once grew on the site of the Cathedral building.

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NOTES FROM THE EDITOR'S DESK

(Continued from page 3)

WHEN MRS. R. W. KINGMAN of Homestead, Florida, read the poem "Master Builder" which we reprinted from the *Saturday Evening Post* in the Spring issue, she was reminded of these lines which she learned as a child:

Once strolling through a town in France,
Reminded of the Renaissance,
Some workmen there I found employed
Upon a space yet waste and void.

Said I to one, "Friend, may I ask
What is the purpose of your task?"
With little pride and surly tone
He answered, "I am cutting stone."

Another man I then approached
And carefully the subject broached.
He answered in a tone quite gay,
"M'sieu, I earn ten francs a day."

But neither satisfied my quest
Nor measured up to my sure test,
And so I wandered still around
Until another man I found.

He, too was cutting stone
And he was working all alone.
A sacred light was in his face.
I felt this was a hallowed place.

"On what are you employed," I said
Then proudly lifting up his head . . .
"I'm building a cathedral, friend."
Thus did my search come to an end.



Bombs Damage Exeter Cathedral

Exeter Cathedral, built between 1260 and 1380, was among the churches damaged during early summer bombing raids on England. A chapel and three bays of the aisle were destroyed when the Cathedral received a direct hit on the south wall of the choir aisle. Nearly every window in the choir and nave was broken.

Shortly after the raid on Exeter Cathedral it was visited by King George and Queen Elizabeth.

They found Herbert Read, a well known carver, searching in the ruins for part of the screen which he plans to piece together again.

The Queen extended her hand to Mr. Read. Glancing at his, black with dust, the carver exclaimed: "I would love to shake hands with Your Majesty, but I dare not with hands like these."

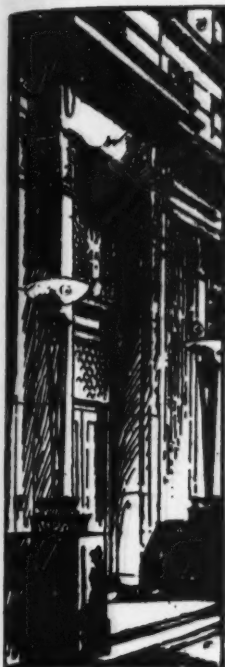
The Queen laughed. "We are all dirty now," she exclaimed as she firmly grasped his hand.

Services are now being held in the Deanery at Exeter, the accompaniment to hymns being music by the Salvation Army band playing on the lawn. Thus the war is knitting the churches closer together in one fellowship of Christian service.

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